# DANCE MAGAZINE

DECEMBER 1959 .60 CENTS

2

## SPECIAL SECTION:
## ANNUAL BOOKING DIRECTORY OF DANCE ATTRACTIONS

God rest ye merry, dancers...

Yuletide Greetings from Capezio®

THE DANCER'S COBBLER SINCE 1887

# PRESSTIME NEWS

**LIDAY GREETINGS**

d our hearty wishes for a busy, festive time, th plenty of dance activities.

**PORT ITEM: CHOREOGRAPHY**

As a result of a historic good-will gesture, de through the Bureau of Int'l Cultural Rela- ns of the US State Dept., the European ballet ge will have a number of additional produc- ns choreographed by **George Balanchine,** Ar- tic Dir. of the **NYC Ballet.** Without fee or alties, Balanchine will stage several of his rks for state-supported ballet co's on the ntinent. 1st recipients will be the **Ballet of Scala** in Milan, the **Netherlands Ballet** and **Royal Swedish Opera Ballet.** (In recent years lanchine has staged 3 works each for the yal Danish Ballet and the **Paris Opera Ballet.**)

In the cultural lend-lease effort, "Serenade" "Symphony in C" will be given to the Italian Swedish co's, and "Four Temperaments" "Serenade" will be presented to the Dutch ncers. **Vida Brown,** Balanchine's asst., is already Milan preparing the 2 ballets for their sea- n, and Balanchine will go to Europe before emiere time to add the finishing touches.

The project, which came about as a result requests from leading European ballet co's, ints up the standing ballet in America has n in the world of dance.

**NOUNCING**

S. Hurok reports that the **Georgian State Dance Ensemble** from the USSR will arrive this spring . . . The same office forecasts a 1960 tour for **Royal Ballet.** (See London News, p. 129 for re on both) . . . Mgr. Jack Petrill brings **Lasillo and His Spanish Dance Theatre** to No. erica for a June-Dec. 1960 tour . . . The **nenez-Vargas Ballet Espanol** has been signed by Columbia Artists for a '60-'61 tour.

**YC BALLET: WINTER**

The **NYC Ballet's** winter season (Dec. 8-Feb. 7) egins at the NY City Center with a first night eaturing the **George Balanchine-Martha Graham** collaboration, "Episodes," the outstanding hit of he spring season. The bill, which is completed by "Swan Lake" & "Bourree Fantasque," also marks the return of **Maria Tallchief** after a leave of absence.

Major new work in the repertoire is "Pan America," to be premiered on a co. benefit eve Jan 20. Choreographers contributing to this prod. are **Todd Bolender, Gloria Contreras, Jacques D'Amboise Fransisco Moncion John Taras** & Bal- anchine. The music is all Latin-American, with scores by Carlos Chavez (Mexico), Luis Escobar Colombia), Alberto Ginastera (Argentina), Julian Orbon (Cuba), Juan Orrego Salas (Chile), Silvestre Revueltas (Mexico), Andre Sas (Peru), Hector Tos- ar (Uruguay) & Heitor Villa-Lobos (Brazil).

Lotte Lenya will again appear in "The Seven Deadly Sins" which has its 1st perf. of the sea- on Dec. 9. Balanchine ballets new to the NYCB repertoire are "The Night Shadow" (being staged by John Taras), to be premiered Jan. 6, and "Theme and Variations," scheduled for Feb. 5.

The annual series of "The Nutcracker" perfs. is Dec. 18-Jan.3.

**BALLET THEATRE HAS SECRETS**

The **American Ballet Theatre** is negotiating for works & dancers for its April 18-May 7 season at the Metropolitan Opera House. One result of Dir. **Lucia Chase's** trip to Europe earlier this fall was the arrangement for the ABT to pre- miere "The Lady from the Sea," by Swedish choreographer **Birgit Cullberg.** (Miss Cullberg's "Miss Julie," seen last season, will be repeated.) **Violette Verdy & Erik Bruhn,** both currently danc- ing with the **NYC Ballet,** are to appear in both the Cullberg works. Further word on the Spring season has not yet been released.

**TELEVISION TOPICS**

ABC-TV: **Tom Hansen** choreographs the Dec. 13 Frank Sinatra (Timex) show. **Juliet Prowse,** a featured dancer in the film, "Can-Can," will ap- pear . . . **Felisa Conde** choreographed "The Gold- en Circle," a musical special, Nov. 25 . . . **Bill Foster,** Pat Boone Show choreographer, was sched- uled to stage a square dance no. for the Nov. 26 program with dancers **Mary Jane Doerr** (his asst.) **Dorothy Bracken, Trudy Carole, Jimmy Thompson, Lenny Claret & Doug Clarke.**

CBS-TV: **Marge & Gower Champion** are set for the Dec. 2 "Marriage — Handle With Care" special, also starring Sid Caesar, Audrey Meadows & Jose Ferrer . . . **Lee Sherman** recently chor- eographed a pantomime & also a "Frankie & Johnny" no. for the "Theatre for a Story" series.

NBC-TV: "Give My Regards to Broadway," Jimmy Durante's Dec. 6 special will have guest **Ray Bolger** & choreography by **Bob Hamilton** . . . The **Agnes deMille Dance Theatre** will be part of a Christmas "Bell Telephone Hour" Dec. 18 . . . Dec. 29: "Meet **Cyd Charisse**" (see pp. 19 & 78) . . . **Lee Scott** was signed as choreographer for the "Ethel Merman of Broad- way" Nov. 24 Ford Startime special . . . On Nov. 29 **Jerome Robbins' Ballets: USA** was scheduled to perform "N.Y. Export, Opus Jazz" on the Ed Sullivan CBS-TV Show. No theatre performances scheduled so far. (see p. 72).

**JANET REED COMMENTS . . .**

Speaking at the Nov. 15 meeting of the **NY Ballet Club, Janet Reed,** Ballet Mistress of the NYC Ballet expressed the following thoughts:

"NYC and the US in general have very good ballet teachers . . ." Miss Reed said that teach- ers are creative every day while a choreographer is only so when devising a ballet. Therefore, it is the teachers who should be toasted in champagne. A quality which makes a teacher "great" (such as **Vera Volkova**) is steady en- thusiasm.

**HERE AND ABROAD**

16-year-old **Laurie Peters,** ex-**School of Amer- ican Ballet** student, made a successful B'way de- but in Rodgers & Hammerstein's "The Sound of Music," starring Mary Martin.

**Anton Dolin** writes that his "Pas de Quatre" goes into the repertory of the **Paris Opera Ballet** on Dec. 2, with **Lycette Darsonval** as Taglioni. **Yvette Chauvire** as Grisi, **Josette Amiel** as Cerrito and **Marjorie Tallchief** as Grahn. He has also been asked to stage the work at La Scala in Milan, with **Carla Fracci** as Cerrito. La Scala wants **Alicia Alonso** as Taglioni.

**Marina Svetlova** will dance in a Christmas pan- tomime, opening Dec. 21, at the London Palla- dium . . . **Helen Taitt & Guy Allison** are lead dancers in "Old Man Satan," a London musical choreographed by **Christine Buster** assisted by **Anthony Basse.** Show opens in Dec. . . . **Lee Sherman** leaves NYC Jan. 3 to stage and choreo- graph the new "Pigalle Revue" in London . . . **Alicia Markova,** who has been vacationing in NYC, returns to London Dec. 6 for TV engagements and to visit her family.

Recent visitor to Dance Magazine was **Renze Raiss,** Artistic Dir. of the **American Festival Ballet,** a co. of 26 dancers who tour Europe. The group, which was organized in 1957, gave its 300th perf. in Nov. All but 3 of the co., headed by **Sonia Arova & Job Sanders,** are Ameri- cans. They make their headquarters in Neustadt & Augsburg, Germany, and travel in their own bus-and-truck caravan. They have a heavy sched- ule ahead: Dec., Austria, the Riviera; Jan., re- hearsals; Feb., Portugal, Spain; Mar., No. Africa; Apr., Israel; May & June, Spanish festivals; July & August., Scandinavia, Holland, Belgium.

On the agenda is a new ballet which **Alexandra Danilova** is expected to choreograph for them in Jan. (See P. 14 for more Raiss activity.)

**HUROK RECEIVES FRENCH AWARD**

Impresario **Sol Hurok** has been awarded the Cross of Officer of the Legion of Honor of France. The presentation took place Nov. 6 at a reception in NYC given by Edouard Morot-Sir, Cultural Counselor to the French Embassy & Representative of French Universities in U.S.

**PERSONALS**

Modern dancer **Joyce Trisler** & Capt. Charles Woodford, husband of the late **Doris Humphrey,** were married Oct. 27 in NYC . . . Hungarian ballet dancers **Nora Kovach & Istvan Rabovsky,** who came to the US after escaping from be- hind the Iron Curtain, became US citizens Oct. 20 in Brooklyn.

**TEACHING OF TECHNIQUE CONFERENCE**

An important event in the realm of dance teacher education takes place Dec. 27-30 at the 92nd St. 'Y,' NYC. Theme of the **6th Annual Con- ference on Creative Teaching of Dance to Chil- dren** will be the "Teaching of Technique." Opening the 4-day program will be a **Doris Humphrey** Memorial Perf. Dec. 27. The following 3 days will be devoted to workshops & demonstrations em- phasizing the techniques of Miss Humphrey,

**Charles Weidman, Hanya Holm, Martha Graham, Kurt Jooss.** In addition there will be sessions in modern jazz for teens and ballet technique & progression for children. Directing these study groups will be **Nona Schurman, Charles Weidman, Bernice Mendelsohn, Glen Tetley, Bruce King, Bonnie Bird, Anna Jooss, Daniel Nagrin & Barbara Weisberger.**

## AROUND NEW YORK

**Violette Verdy & Erik Bruhn** were soloists at the Nov. 20 Embassy Ball at the Waldorf-Astoria, held to benefit the Children's Asthma Research Inst. They appeared in a pas de deux elaborately costumed by Raymundo de Larrain . . . **Tony Mack** has been signed as featured prod. dancer for the 3rd successive show at the Latin Quarter, reports his mgr., **Jack Stanly** . . . **NYC Ballet** soloists **Patricia Wilde & Edward Villella** demonstrated at a lecture by **Walter Terry** Nov. 9 at Steinway Hall for the Radcliffe Coll. Club . . . . . **Jeanne Wechsler** of the **Westchester Dance Council** is coordinator for historical pageant, "Inheritors of the Dance," Dec. 2 at the White Plains, NY, County Center . . . **Hava Kohav** makes her NYC concert debut Dec. 5 at the 92nd St. 'Y' in classical, modern & jazz works. Her co. has **Mabel Robinson, Sylvia Waters, Betsy Dikerson, Dudley Williams, Buck Heller & William Louther** . . . Paintings & ceramics by **Marta Becket** are currently displayed at Milo's Gift Shop & Gallery in Greenwich Village . . . **Adam Darius & Co.** present "An Evening of Choreography" at the 92nd St. 'Y' Dec. 13. Dancers: **John Barker, Catherine Carter, Rosanne Caruso, Nan Cogswell, Jovana Freilich, Doris Light, Ronnie Frazier, Marilyn Mather, Arthur Whitfield, Doris Wolin** & Darius . . . "A View of God" will be performed Dec. 19 at the 92nd St. 'Y' by **Paul Sanasardo & Donya Feuer** with a co. including **Chifra Holt, Angela Walton, Pina Bausch, Jack Weber & Edward Sutton.**

**Richard Englund,** former Artistic Dir. of the **Birmingham Civic Ballet,** is in NYC and on the faculty of the **Julliard Dance Dept.;** performing with the **Merry Mimes Children's Theatre;** and choreographing a new work for **Harry Asmus' Ballet Stage** performing group . . . The **Merry-Go-Rounders** dance at the 92nd St. 'Y' Dec. 8 & 13, the Metropolitan Museum of Art Dec. 19 and in Paterson, NJ, Dec. 21-22. Co. benefits from Phoenix Theatre perfs. of "Lysistrata" Nov. 22 & "Peer Gynt" Jan. 10. Co. dirs. are **Lucy Venable & Manon Souriau** . . . **Micheline Bardin,** formerly with the Paris Opera Ballet, danced "The Dying Swan" at the Nov. 10 Grand Opera Ball at the Hotel Sheraton East . . .

Among the Christmas and greeting cards for sale at the NY Public Library are 4 ballet prints (@ 10c each) . . . **John Butler, Anna Jooss & Iva Kitchell** were guest speakers at the Jr. Dansnotator Forum Nov. 22 at the **Dance Notation Bureau** . . . **Arlene Davey & Alfred Caples** danced in a Harvest Festival sponsored by the Spencer Memorial Church, Brooklyn, NY, Nov. 20 . . . **Darrell Henline** choreographed "Call Me Madam" for the Seaford, L.I. Town Criers for Nov. 13, 14, 20, 21 perfs . . . **Marvin Gordon** was choreographer for the Equity Library Theatre prod. of Andre Obey's "Noah," given Nov. 3-8 . . . The **Folk Dance House**-sponsored annual 3-day Folk Dance & Kolo Jamboree was scheduled for Nov. 27-29 at Folk Dance House . . . **Shirley Broughton** spoke on "Dance and the Forum" on NYC radio station WNYC Oct. 22 . . . **Lalli** gave "The Land of the Sacred Elephant," stories & dances of India for children, at the Henry St. Playhouse Oct 31.

## COAST TO COAST

**Alicia Alonso & Igor Youskevitch** appear with the **Ballet Russe de Monte Carlo** in Detroit Dec. 4-6 . . . **Ruth Page** was choreographer for a "Golden Years of Chicago Opera" revue, given Oct. 31 at the Chicago Civic Opera House. **Maria Tallichief, Kenneth Johnson** & members of the **Chicago Opera Ballet** corps danced . . . The **San Francisco Contemporary Dancers** presented "Les Chants de Maldoror," to Van Golding's Electronic Variations on Three Themes; "Requiem for the Beloved," to a Ralph Vaughan Williams score and "Concepts of the Egg," to music by Vera Preobrajenska. Dancing in the works, choreographed by **J. Marks,** were: **James Croshaw, Jean Mathis, Anna Howard, Nancy Charles & Anne Ledin** . . . **Mary Anthony** directed-choreographed "Orpheus and Eurydice" for the Piedmont, NY, Lyric Theatre. Nov. 27-28 & Dec. 4-5 perfs. were scheduled . . . **Lee Sherman** has staged current dances at the Las Vegas Tropicana . . . **Helen Taitt & Guy Allison** gave a Nov. ballet perf. at Talladega Coll., Ala. They interrupted their college tour to dance for the United Nations Festival . . . The **Story-Time Dance Theatre** performs Dec. 5 at the Memorial School, Paramus, NJ; Dec. 28 at Paterson, NJ's YM-YWHA; Dec. 30 in Brooklyn; Feb. 26 at the Benjamin Franklin School, Ridgewood, NJ . . . The Baltimore Actors' Theatre, Inc. recently gave 3 perfs. of "Kismet," choreographed by **Danny Diamond.** Dancers: **Anna Shaffer, Marion Jacobson, Carla Rosen, Rosemary Toombes, Janet Yaeger, Jack Barrett & Bob Norris.**

**Nora Kovach & Istvan Rabovsky** guest starred with the **Washington Ballet** & the Nat'l Symph. in a Nov. 21 perf. at Constitution Hall, Wash., DC. They appeared in pas de deux from "La Esmeralda" & "Coppelia" . . . **Jean Erdman** made a Nov. US solo tour and was to return to NYC in Dec. to conduct a Christmas week course . . . **Bay Area Ballet Co.** of San Francisco began its 3rd season Nov. 2. Current repertoire includes works by **Marc Wilde, Carolyn Parks, Vern Nerden, Harold Garton & Leona Norman.** Co.: **Jane Bowen-Ericson, Grace Doty, Sally Hobson, Gloria Cancilla, Richard Faulkner, Ran Poindexter** & Garton. Co. gives 2 'Nutcrackers' in Dec. with the San Rafael Youth Symph . . . **Gertrude Lippincott & Robert Moulton,** danced at the Women's Club Assembly, Minneapolis, Oct. 28. Supporting co.: **Frances Finch, Baden Garth, Marcia Holm, Polle Kemp, Deany Lyon & Robert Schroeder** . . . **The Dance-Makers,** dir. **Martha Baird,** were scheduled to give their 1st modern dance concert Nov. 27 at Bardwell Aud., Wellesley, Mass. Dancers: **Gloria Castano, Ruth Emerson, Gus Solomons, Joan Wickstrom & Miss Baird.** Choreographers: **Caroline Martin, Rita Taifer & Ruth Wheeler.**

Before settling in for the winter at his studio in Eustis, Fla., **Ted Shawn,** did a swing around the Northeast. On Oct. 24 he was guest of honor in Montreal at the elaborate "Bal des Oiseaux," held as a benefit for **Ludmilla Chiriaeff's Les Grands Ballets Canadiens,** which made its US debut this summer at the **Jacob's Pillow Dance Festival.** He was honored speaker Oct. 30 at the 15th anniversary Festival of the **Sevara Ballet** in Detroit. On Nov. 1, at the invitation of **Statia Sublette,** Artistic Dir. of the **Erie Civic Ballet,** he gave his "33 Years of the American Dance" lecture as a feature of a party held as a benefit for the Erie group. The tour closed with a lecture engagement at Columbia U. in NYC.

## BOOK NOTES

**Horst Koegler,** our German correspondent, is the author of "Modernes Ballett in Amerika" & "Bolshoi Ballett," both published by Rembrandt-Verlag, Berlin. Each contains perceptive essays supplemented by photographs . . . **The Merce Cunningham Co.** figures in the decor for Doubleday's "Sleep Long, My Love." **Remy Charlip** designed & photographed the cover which pictures **Viola Farber.** Charlip also created a cover for "The Dead Bird," (Scott Pub. Co.) which was displayed at the Moscow Fair . . . "Ballet, A New Guide to the Livliest Art," by NY Herald Tribune Dance Critic **Walter Terry,** has been released by Dell Paperback Books . . . "Move to Music" has 28 piano pieces by Muriel Colbertson for dance-exercise practice. Pub. by J. Curwen, London, it is available in the U.S. from G. Schirmer.

## DANCE IN EDUCATION FUND CONFERENCE

"Three Faces of Dance" is the theme of the 2nd annual day-long conference of the **Dance in Education Fund,** to be held Dec. 28 at the Henry Hudson Hotel in NYC. Instructors for the gathering of students, professionals and teachers will be **William Bales,** Dir. of the Bennington College Dance Dept. — for modern dance; **May Ann Herman,** of NYC's Folk Dance House — for folk teaching; and a B'way choreographer, for theatre dance. A feature of the program will be a showing of the new film, "Youth Dances," which was directed and choreographed by **Stanley Nossen.**

**CHANGE OF ADDRESS**

**When requesting a change of address on your subscription, please give four weeks notice and be sure to provide your OLD as well as your NEW address. Also include postal zone numbers for both addresses. Unlike first-class mail, magazines are not forwarded.**

DANCE Magazine, published monthly by DANCE Magazine, 231 W. 58th St., New York 19, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1959, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, and Canada 1 year $6.00, two years $11.00, Pan-American 1 year $7.00 two years $12.50; other foreign, 1 year $7.00, two years $12.50. Single Copies at 60c.

**EDITIONS & CORRECTIONS**

The article entitled "Eclectic Exchange" (p. 36, Oct.) erroneously listed **Isa Partsch** as modern technique instructor for the **Kurt Jooss** Summer Course. **Anna Jooss** assumed this responsibility because Isa Partsch-Bergsohn was expecting a baby (who arrived Sept. 8 — a boy!) . . . "Misnotation" was ours in the Nov. Labanotation article (p. 53): the parenthetical reference to Example 4, 4th paragraph, should have been to Ex. 3. And poor Ex. 3 was printed horizontally instead of vertically . . . The Nov. San Francisco Area News should have credited **Ruby Asquith** as choreographer of a pas de deux to "Romeo & Juliet" music instead of "Cassandra" which was the work of **Tatyana Gsovsky.** These works were part of **Spencer Barefoot's** Ballet Gala.

**SCHOOLS AROUND NEW YORK**

The **American Ballet Center,** dir. **Robert Joffrey,** has added an advanced course in supported adagio & partnering by **Fernand Nault** . . . "The Individual Approach to Choreography" will be discussed at the **New Dance Group Studio** Dec. 4 by **Merce Cunningham, Sophie Maslow, Alwin Nikolais & Anna Sokolow** . . . **Igor Schwezoff** resumed a full teaching schedule at the **American Ballet Theatre** School Nov. 3. Included in his schedule is a special class for men . . . **Anna Sokolow** is teaching modern dance at the Herbert Berghof Studio . . . **Bhaskar** has joined the faculty of **Ballet Arts** at Carnegie Hall, teaching weekly classes in Hindu . . . **Mary Anthony, Hanya Holm, & Oliver Kostock** are active in a Wed. eve. series of classes for dance students at NYU, where a small group of dance majors have been accepted.

**Jean Erdman** holds a Christmas week dance workshop, Dec. 26-31, in technique, movement analysis, choreography & staging. Workshop is at her studio . . . Hanya Holm conducted a master class for dance students of Adelphi Coll., Garden City, NY, Nov. 11 . . . Merce Cunningham & Co. give a program at Bennett Coll, Millbrook, NY, Dec. 10. Cunningham led a master class for the **Dance Teachers' Guild** at the Henry Hudson Hotel, NYC, Nov. 9 . . . **Kataya Delakova** directed a Nov. 4 creative dance workshop for the jr. section of the **Westchester Dance Council** at the White Plains, NY, County Center . . . **Beatrice Bene & Peter Nelson** will perform with the Sr. Workshop Group from the **Smith-Bene School of Classical Ballet** at the Brooklyn Museum Dec. 29, 3 PM. **Ellen Cohen** will be soloist in "Dresden Suite" . . . The Manhattan School of Music now requires Opera Dept. students to study the Anatomy of Movement, taught by **Dorothea Spaeth** . . . **Lalli** assisted by **Drid Williams,** began a series of lecture-perfs. in Hindu at Brooklyn Coll. Oct. 26.

The **Ballet Theatre School,** 316 W. 57, NYC, has expanded its facilities. By acquiring the rest of the floor where the regular studios have been located, the school now has an additional class studio and one for workshop purposes. Showers & dressing rooms, along with a music library, are now part of delux set-up.

**SCHOOLS AROUND THE COUNTRY**

**Ballet Russe de Monte Carlo** soloist **George Skibitch** taught a class at the **Floyd Ward Dance School,** Lynchburg, Va. in Nov. He also taught students at the **Erie, Pa., Dance Academy,** dir. **Mario Darvey.** Class included: **Patti DeCara, Janice Levandowski, Barbara Janicki, Eileen Catalde, Shirley Gustafson, Mary Lo Osmer, Carolyn Rastatter, Bonnie Ellis, Janice Behlender, Cynthia Gorney, Sandra Bebell & Cecily Cottrill** . . . **Merce Cunningham, Alwin Nikolais & Anna Sokolow** participated in a Dance Symposium Oct. 16 at Douglass Coll., New Brunswick, NJ. Nikolais gave a workshop at the college Oct. 17 . . . **Jan Veen & Ruth Sandholm** have resumed teaching at Boston Conservatory's Dance Dept. Both were in Europe last summer . . . Recent guest teachers at the **Emmamae Horn Dance Studio,** Houston, Texas, have been **Shirley Miles,** a **Ram Gopal** dancer; **Bill Ligon** of NYC & Ballet Russe de Monte Carlo soloist **Alan Howard** . . . **Edna Alexander** has a new ballet studio at 529 13 St. W, Bradenton, Fla.

**Homer Babb,** after 29½ years of operating a successful studio in Detroit, has moved to Boynton Beach, Fla., where he has established a school for ballet, tap, modern jazz & ballroom. Babb is 1st V. P. of **Dance Masters of America.** His Detroit studio is now under the direction of **Jean Gloria Newell** . . . Students of **Kathryn Etienne** performed at the Hollywood El Capitan Theatre Nov. 4, honoring the 31st wedding anniversary of Mrs. Etienne & her husband Stephen Etienne . . . The **Irene Fokine Student Ballet Co.** & younger students will present "The Nutcracker" Dec 12 at the E. Side HS, Paterson, NJ and at the Benjamin Franklin Jr. HS Dec. 19 . . . Culver City, Calif., **Int'l Dance Arts Studio** has as faculty **Joey Harris,** modern jazz; **Solvejg Sluyter,** ballet; **Erik Cooper,** modern. Del Burnett is studio manager . . . **Diane Tallmadge** has joined the faculty of the **Brownee Brown Dance Studio,** Santa Monica, Cal. Miss Tallmadge, who will teach ballet, has appeared with the **American Ballet Theatre,** Ballet Russe de Monte Carlo, **Sadler's Wells Ballet** & the **Stone-Camryn Ballet** in Chicago . . . **Salvatore Guido & Umberto Monaco** gave a Nov. 20 master class at the **Philadelphia Dance Academy** . . . **Jack Stanly's** Washington, DC, fall series of classes at the **Roberta Fera School of Dance** opened Nov. 8 to capacity enrollment. Special guest at the opening was **Marie Laurent Lasseigne** of New Orleans, Pres. of DMA.

**ASSOCIATION NEWS**

Next session of the **Chicago Nat'l Assn. of Dance Masters** is Dec. 6 at the Meridian Plaza Hotel, Indianapolis. Chicago meetings are Feb. 7 & Apr. 2 at the club's new Hq., the Sheraton Towers Hotel . . . **NYC Chapter of Dance Masters of America** holds a 2-day Christmas convention Dec. 27 & 28 at the Hotel Edison. Faculty: **Leon Danielian, Timmy Everett, Leticia Jay, Joe Price, Eddie Sinclair, Eva Varady, Bob Hamilton, Roye Dodge, Darrell Henline, Earl Atkinson, El Warner, Gene Navarre, Wally Dashiell, Vic Wilson, Bob & Doris Belkin, Pedro & Olga, George & Marion Rutherford, Gloria & Jaro York, Sis Anagnostic, Joe Bello, Alex Desandro, John Lucchese, John Phillips, Val Escott, Anita Gordon, Kaye Kafka, James Mitchell, Antony Valdor.** New Pres. of the NYC Chapter, beginning Jan. 1, is **Albert Butler.**

## NYC DECEMBER CALENDAR

through Dec. 6, **Inbal;** City Center
Dec. 1, **Mara** (dances of Cambodia); Museum of Natural History; 7:30
Dec. 4, **"The Individual Approach to Choreography"** (discussion; Merce Cunningham, Sophie Maslow, Alwin Nikolais, Anna Sokolow); New Dance Group Studio; 8:30
Dec. 5, **Hava Kohav & Co.,** 92nd St. Y.; 8:30
Dec. 6, **Bennington College Dance Recital;** 92nd St. Y.; 2:30
Dec. 8, **Michael Herman's Folk Dancers;** Museum of Natural History; 7:30
Dec. 8-Feb. 7, **New York City Ballet;** City Center
Dec. 11, **Aires d'Espana Dance Co.;** Cooper Union Aud.; 8:30
Dec. 13, **Merry-Go-Rounders** (children's program); 92nd St. Y; 1:30
Dec. 13, **New York City Festival Ballet;** Carnegie Recital Hall; 2:30
Dec. 13, **N.Y. Ballet Club** (Vida Brown, speaker); Acad. Ballet Perfection; 3:15
Dec. 13, **Adam Darius & Co.;** 92nd St. Y; 8:30
Dec. 18, **Fred Berk Repertory Co.;** Cooper Union Aud.; 8:30
Dec. 19, **Paul Sanasardo & Donya Feuer and Co.** ("In View of God") 92nd St. Y; 8:30
Dec. 20, **Frances Alenikoff's Aviv Theatre of Dance and Song;** 92nd St. Y; 4:00
Dec. 20, **Jean Leon Destine** (lecture-demon. of Haitian and Caribbean dance); New Dance Group Studio; 8:30
Dec. 20, **Susana y Jose** (Spanish dance); 92nd St. Y; 8:30
Dec. 26, **Brooklyn Civic Ballet;** Brooklyn Academy; 3:00
Dec. 27, **Fred Berk Repertory Co.** (Chanukah dance program for children); 92nd St. Y; 1:30, 3:30
Dec. 27, **National Dance Conference Humphrey-Weidman technique demonstration;** 92nd St. Y; 8:30

**Dance Teachers Club of Boston** voted to discontinue its affiliation with DMA. Faculty for their Nov. 15 meeting were **Yurek Lazowski, Jean Sturrock Mead, Phyllis Buda, Ellen Desmond, Herbert Hobbs** . . . New officers of **Dance Masters of Michigan** are: **Florence S. Young,** Pres.; **Ruth Carney,** 1st VP; **Joe Cornell,** 2nd VP; **Jean Gloria Newell; Martha Heermans,** Sec'y.; **Lillian Wasson,** Treas.; **Gloria Carroll & Eva McKeon Carson,** Dirs. At their Nov. 15 meeting in Detroit, DMM had **David Harris, Berenice Holmes, Jimmie Sutton, Joe Cornell & Lyle Hulsapple** as faculty . . . Nov. 15 meeting of **Dancing Masters of Wisconsin** in Milwaukee featured teachers **Eddy Smith, Don Kumipo Tom, Ruth Valiquette, Elisa Stigler.**

Major portion of the time of the Dec. 13 meeting of the **NY Society of Teachers of Dancing** at the Hotel Edison, NYC, will be devoted to a Christmas party, reports Pres. **Doris Weber Zea.** Session begins at 1 PM. Ben Cutler & Orch. will provide music for dancing from 2 to 5.

**PROGRESS IN NATIONAL COUNCIL**

The general membership meeting of the **Nat'l Council of Dance Teacher Orgns.** Nov. 1 in NYC was a milestone in the career of that orgn. A major step toward unanimity in the principle of independent teacher assns. working together was made when the large **Dance Masters of America** group voted at their convention this summer to join the NCDTO. Both the DMA Pres., **Marie Laurent Lasseigne,** and the DMA Sec'y., **Leroy H. Thayer,** attended the Nov. 1 meeting—in addition to DMA delegates. Another recent addition to the NCDTO roster is the **Associated Dance Teachers of New Jersey.** Other members are: **American Society of Teachers of Dancing, Associated Dance Teachers of So. Calif., Dance Educators of Amer-**

**ica, Dance Teachers Club of Boston, NY Society of Teachers of Dancing, Phila. Dancing Assn.**

Highlights of the busy session, presided over by Chairman **Helen Wicks Reid:** a discussion of closer cooperation between teacher assns. and the dance merchants — led by **Howard Bachenheimer** of **Dazian's,** Pres. of the newly formed **United Dance Merchants of America;** a round table on problems of legislation affecting dance teachers in various states; a discussion of ways and means to achieve "calendar coordination," thus avoiding conflicts in dates of material sessions and conventions; an Examiners' Conference, which set in motion a project to improve the associations, examinations and examination procedures; and a plan whereby the new **Dance Caravan** teaching tour will benefit the cause of the independent teacher assns. **Danny Hector, Bob Kimble & Jules Stone,** who will head the Caravan, were invited to participate in the NCDTO discussion.

**DANCE CARAVAN TEACHING TOUR**

An interesting project this coming summer will be a series of teaching appearances, from June through Aug., of a newly organized group called **Dance Caravan.** The group is composed of **Danny Hector, Bob Kimble, Jules Stone, Betty Byrd & Gertrude Hallenbeck.** The quintet will present ballet, jazz and tap work, with emphasis on material and routines for pre-school and school-age youngsters.

Area to be covered is from Indianapolis southward and westward and is designed to reach teachers in cities which do not have a concentration of association material sessions. At each engagement the Dance Caravan will provide an opportunity for orientation of their instructor-pupils in the advantages of joining the independent teacher assns. The tour has been endorsed by the **Nat'l Council of Dance Teacher Orgns.**

**REGIONAL BALLET — USA**

The **No. Carolina Civic Ballet** held its 1st statewide auditions Nov. 21 in Raleigh. Group has been invited to perform in the No. Car. Culture Week festivities (Dec. 1-8) and will premiere "Moldau" by acting dir. John Lehman . . . Jr. and sr. members of the **Dance Theatre of Gainesville, Fla.** (dirs. **Mary Ellsworth Smith & Mary Roemer Pofahl**) perform Dec. 16 & 17 in a modern version of "The Nutcracker." Staging is by **Esther Porter Lane,** formerly dir. of the **Henry St. Playhouse** in NYC and the Vassar Experimental Theatre . . . The Fla. Rural Electrification Administration has invited the **Miami Ballet** to entertain Dec. 10 at Marathon, Fla. Program includes "Maritana," a variation from a Bach Pas de Quatre, and the Princess Aurora variation, all staged by artistic dir. **Thomas Armour.**

2nd major production of the **Detroit City Ballet** is the full-length "Cinderella" Dec. 29 (eve.) & 30 (mat. & eve.) at the Detroit Art inst. Choreographer is **Osvalds Lemanis.** Special guest at the perf. will be **Amer. Ballet Theatre Dir. Lucia Chase** . . . The **Westchester Ballet Co.** gives a Christmas matinee Dec. 27 at the White Plains, NY, County Center. Featured ballets: "Cinderella" & "The Dream Toy Shop." Leads: **Sandra Santry, Nancy Koenig, Barry Edson.** Program will be repeated Jan. 3 (1:30 PM) at the 92nd St. 'Y' in NYC . . . The **Suncoast Ballet** of St. Petersburg, Fla., helped begin the membership drive of the Suncoast Symphony Oct. 22 by performing a ballet based upon an original libretto by a member of the Symph. committee. On Dec. 26 the Ballet will collaborate with the Symph. on a special TV program. The co. has recently been admitted to membership in the St. Pete Welfare Council, which means it will have access, as do opera and symph., to funds for cultural projects.

New Mexico's Sec'y of State, Betty Fiorina, appointed **Nina Coppola** an Honorary Colonel of the State of N. Mex. Occasion was the chartering of Miss Coppolo's **Ballet de Sante Fe.** Co's performing debut Dec. 19 & 20 includes "The Katchina Doll," a New Mexican version of "The Nutcracker" . . . "Coppelia," staged by co. dir. **Gladys Lasky,** will be featured on the Dec. 19 program of the **Macon, Ga., Ballet Guild.** It will also include a repeat of Miss Lasky's "Symphony 5½" . . . Schenectady's **Tri-City Ballet Guild** performs its version of "Sleeping Beauty" Dec. 19 in Albany, NY, and Dec. 20 in Pittsfield, Mass. **Peter Nelson** is guest artist.

The **Brooklyn Civic Ballet** began its 1st drive for non-performing members Nov. 8 with a meeting-and-tea at the B'klyn Academy. Principal speakers were Joseph McKelvey Martin, the Academy's Dir., and **Doris Hering,** Ed. of Regional Ballet USA. More than 100 attended. The Co. opens its own season Dec. 26 with a young people's matinee. **Binnie Weiner & Ali Pourfarokn** head a co. of 19. During the fall the co. appeared in 7 prods. of the B'klyn Opera. Choreography was by co. dir. **Alan Banks.**

Regional Ballet USA Ed. Doris Hering was guest of the **Regional Ballet Ensemble** of Chicago at their Nov. 21-22 premiere of the 4-act "Swan Lake" and at a post-perf. buffet. Co. recently elected Maurice P. Arth of Wilmette as its Pres.

## ON TOUR IN DECEMBER

**Ballet Russe de Monte Carlo:** Dec. 1, St. Paul; Madison; 4-6 (5, mat & eve; 6, mat), Detroit; Kalamazoo; 9, Saginaw, Mich.; 10, Grand Rapids; 11, Columbus, O.; 12, Cincinnati; 13, Dayton; Louisville.

**Bayanihan:** Dec. 1-6, Los Angeles.

**Inbal:** Dec. 8, White Plains, N.Y.; 9, Swampscott, Mass.; 10-13 (13, mat), Boston; 14, Montreal; Cleveland; 17, Chicago; 19, Newark; 26, Baltimore; 27-28, Philadelphia; 29-31, Washington, D.C.

**Roberto Iglesias Ballet Espanol:** Dec. 1, San Marcos, Tex.; 4, Tupelo, Miss.; 5, Moss Point, Miss.; 6, New Orleans; 7, Pensacola; 8, Tallahassee; 10, Lakeland, Fla.

**Polish State Folk Ballet** ("Slask"): Dec. 1-6 (5, 6 mats), Chicago; 8-13 (12, mat & eve; 13, mat), Detroit; 15-16, Milwaukee; 18, St. Paul; 19, Minneapolis; 22-27 (26, mat; 27, mat & eve), Los Angeles; 29-Jan 3 (2, mat & eve; 3, mat), San Francisco.

**Robert Joffrey Theatre Ballet:** Dec. 1, Springfield, Pa.; 2, Scranton, Pa.; 4, Glen Cove, N.Y.; 5, Milford, Conn.; 7, Orchard Park, N.Y.; 9, South Hadley, Mass.

**Paul Draper & Co.:** Dec. 1, Monticello, Utah; 2, Durango, Colo.; 4, Las Cruces, N.M.; 6, Marfa-Alpine-Ft. Davis, Tex.; 8, Carlsbad, N.M.; 10, Altus, Okla.; 11, Pampa, Tex.; 16, Streator, Ill.

**Merce Cunningham & Co.;** Dec. 10, Bennett College, Millbrook, N.Y.

**Andre Eglevsky Petit Ballet** (with Lupe Serrano): Dec. 2, Westfield, N.J.; 6, Meridian, Conn.; 7, Onancock, Va.; 9, Lexington, Va.; 10, Rocky Mount, N.C.; 11, Hickory, N.C.

**Andre Eglevsky Petit Ballet** (with Nora Kaye): Dec. 5, Westport, Conn.; 15, West Palm Beach, Fla.

**Jean Leon Destine & Co.;** Dec. 3, Frankfort, Conn.; 12, Endicott, N.Y.; 14, Oneonta, N.Y.

**Anne Wilson** ("The Ballet Story"): Dec. 6, Nyack, N.Y.

**Midi Garth:** Dec. 14, Univ. of Illinois, Urbana.

**Dance Drama Duo:** Dec. 3, Lock Haven, Pa.

**Goya & Matteo:** Dec. 1, Edinboro, Pa.; 2, Williamsport, Pa.

**Reginald & Gladys Laubin:** Dec. 1, Urbana, Ill.

**Merry-Go-Rounders:** Dec. 21-22, Patterson, N.J.

**Frances Alenikoff's Aviv Th.:** Dec. 13, Paterson, N.J.

. . . "Glimpse Behind the Scenes" is the title of the Nov. 22 lecture-demonstration program of the **Schenectady Civic Ballet.** Directed and choreographed by **Marilyn Ramsey,** it consists of 12 scenes showing a dance co. from audition to workshops, rehearsals and perfs. One section will be devoted to the choreographic debut of co. member **Sandra Danzig.**

Dates for the **5th Annual Southeastern Regional Ballet Festival** have now been set by host-president, **Pittman Corry** of the **Southern Ballet of Atlanta.** They are April 1,2,3. Festival Adjudicator is **Alexandra Danilova.** She will select works for 2 scheduled programs. A 3rd program will be taken over by Mr. Corry's co. The Festival, to be held in Atlanta, will also include a choreography workshop whose format has not yet been set.

The newly formed **Jr. Co. of the Atlanta Concert Group** made its debut Oct. 25 in a ballet in connection with the Dramatic Arts Studio prod. of "Hans Brinker." The Sr. Co. journeyed to Pembroke College in No. Car. Nov. 5 for a program choreographed by dir. **Ruth Mitchell Kimbrell** . . . The **Tampa Civic Ballet** opened its membership drive Nov. 2. Planned for the spring is a gala perf. with guest artists **Nora Kaye & Andre Eglevsky** . . . **Lynn Bates,** 11-year-old member of the **Memphis Jr. Ballet,** realized every little girl's dream when she was called in the play the child in **Ballet Russe de Monte Carlo's** Memphis perf. of "Nutcracker." Lynn is daughter of **Civic Ballet Pres. Sydney Bates** . . . When the **Roberto**

*(Continued on Page 127)*


# XMAS WEEK DANCE WORKSHOP
with
# JEAN ERDMAN
*integrated study of technique, movement analysis, choreography, and staging.*
*DAILY: One to Six.*
*Dec. 26th through 31st.*
Studio: 77 5th Ave., N. Y. C. 3 • Phone: CHelsea 3-3880

THIS YEAR IT'S

dazian's

FOR THE TOPS
IN
COSTUME FABRICS
•
READY-MADE
COSTUMES
•
RECITAL
LEOTARDS

dazians inc. EST 1842
NEW YORK (36) – 142 WEST 44th STREET
BOSTON (16) – 400 BOYLSTON STREET
CHICAGO (3) – 27 SOUTH WABASH AVENUE
DALLAS (1) – 2014 COMMERCE STREET
LOS ANGELES (48) – 318 SO. ROBERTSON BLVD.

● We have outdone ourselves in presenting the most outstanding, new and unusual fabrics that will make your recital glamorous and beautiful as never before . . . and at low prices that even the most budget-conscious can afford.

● Our ready-made costumes, all new and fresh in design with no fitting problems. A large selection, low priced from $4.50

● Our sensational line of DAISYTOGS has been enlarged with breath-taking new originals.

*WRITE TO OUR OFFICE NEAREST YOU FOR YOUR FREE COPIES OF OUR CATALOGUES (TO SCHOOLS ONLY).*

DAZIAN'S INC.
PLEASE SEND 1960 CATALOGUE

School Name_____

My Name_____

Position_____

Address_____

City_____ State_____

"LE CHAHUT", oil on canvas by Georges Seurat, one of many masterpieces in which one art pays tribute to another.

*the ballet fashion that follows your every move...*

# DANSKINS®

**FULL FASHIONED and SEAMLESS TIGHTS**
**FULL FASHIONED LEOTARDS, PULLOVERS, TRUNKS**
**all knit of *DANSOFT* STRETCH NYLON**

WHETHER YOU DANCE for pleasure or for profit, you'll want the glorious freedom-in-action that only Danskins assure! Danskin tights and leotards are specially designed to give you a flattering, wrinkle-free silhouette through every twist, turn, kick and bend — *without binding or confining your movements in any way.*

Professionals depend on — and *demand* Danskins, the one name that is *your guarantee of finest quality.* Only Danskins are made of DANSOFT stretch nylon on fine gauge machines so that the fit is knit-in-to-stay.

At dance supply and department stores everywhere; or write for name of nearest store and illustrated brochure D12.

America's Foremost Makers and Stylists of Ballet Wear

**DANSKIN, INC.** Division of Triumph Hosiery Mills, 437 Fifth Avenue, New York 16, N. Y.

# DANCEMAGAZINE

LUME XXXIII NO. 12 DECEMBER, 1959 *The World's Largest Dance Publication*

**New York Offices: 231 West 58th St., N. Y. 19 PLaza 7-3667**

**dolf Orthwine** Publisher **Jean Gordon** Associate Publisher

**Editor-In-Chief** **Lydia Joel**

Associate Editor **Doris Hering**

Art Director **Rudolph de Harak**

Advertising Manager **Toni Holmstock**

Publicity Director **Donald Duncan**

Sales Manager **William Como**

Subscription Manager **Joyce Phillips**

Editorial Assistant **Larry D. Trexler**

National Adv. Representative **Freda Royce**

West Coast Adv. Representative **Robert J. Friedman**

Young Dancer Editor **Regina Woody**

**Contributing Editors**
Ann Barzel, Selma Jeanne Cohen, Arthur Knight, Leo Lerman, James Lyons, Thalia Mara, Lillian Moore, Walter Sorell

**Staff Photographers**
Peter Basch, Radford Bascome, Alejandro Castro, Fred Fehl, Herbert Flatow, Zachary Freyman, Jack Mitchell, Ted Streshinsky, Bob Willoughby, Matthew Wysocki

**Staff Correspondents:**

**Chicago:**
Ann Barzel, 3647 N. Pine Grove Ave.

**Dallas:**
Toni Beck, 4330 Mockingbird Lane

**Denver:**
Rhoda Gersten, 1370 Forest

**Hollywood:**
Roy Clark, 4942 Franklin Ave.

**Louisville:**
William Habich, 517 W. Ormsby

**San Francisco:**
Clifford Gessler, Edit. Dept., Oakland Tribune, Oakland 4, Calif.

**So. Calif.:**
John Dougherty, 1101 Prospect Ave., Hermosa Beach

**Australia:** Beth Dean, 43 Dremeday St. Northmead, Parramatta, N. S. W. **Austria:** Linda Zamponi, Vienna State Opera, Vienna. **Denmark:** Sven Sorgenfrey, 8 Boyesgade, Copenhagen V. **England:** Clive Barnes, 16 Gloucester Place, London W. 1. **France:** Marie-Francoise Christout. **Germany:** Horst Koegler, Aachener Str. 311, Cologne. **Mexico:** John Fealy, Nuevo Teatro De Danza, 16 de Septiembre #26 altos, Mexico D. F. **Portugal & Spain:** Luigi Gario, Rua Conceicao 113-3rd — Lisbon. **South America:** Hans Ehrmann-Ewart, Casilla 10156, Santiago, Chile. **The Netherlands:** Leo Kersley, Vennipperstraat 14b. Rotterdam (overschie). **West Coast Adv. Offices:** R. J. Friedman Associates, 5880 Hollywood Blvd., L. A., HO 7-5625; Edward Gamrin & Don Ferrul, 260 Kearney St., San Francisco 8, EX 7-0632.


*IN THIS ISSUE*


10 Records for Dance *Rosalyn Krokover*

12 Practically Speaking *Dorothy Russell*

16 Dance in the Movies *Arthur Knight*

19 The Name Dropper *Donald Duncan*

20 Looking at Television *Ann Barzel*

23 The Dancer's Bookshelf

24 At the Theatre *Leo Lerman*

26 Reviews *Doris Hering*

28 In the News

30-67 ANNUAL DIRECTORY OF DANCE ATTRACTIONS, CHOREOGRAPHERS AND LECTURERS

68 The Inward and the Outward Eye *Vera Zorina*

72 Interview with Jerome Robbins *Delfor Peralta*

74 "My Everlasting Love—Dance" *Photos by Anna Riwkin-Brick*

78 Meet Cyd Charisse *Roy Clark*

80 Ballet Design in Perspective *Dale Edward Fern*

88 No Shortage of Males

90 Brief Biography: Eleanor D'Antuono *Saul Goodman-Zachary Freyman*

92 Regional Ballet-U.S.A.: Sylphides U.S.A. *Doris Hering*

100 Do's and Don'ts of Ballet Allegro: Sissonne Fermée, en Arrière, and Sissonne Fondue *Thalia-Mara Jack Mitchell*

107 Beauty and the Dancer: The French Twist *Antonia Dobroslavic*

109-116 BALLROOM U.S.A.

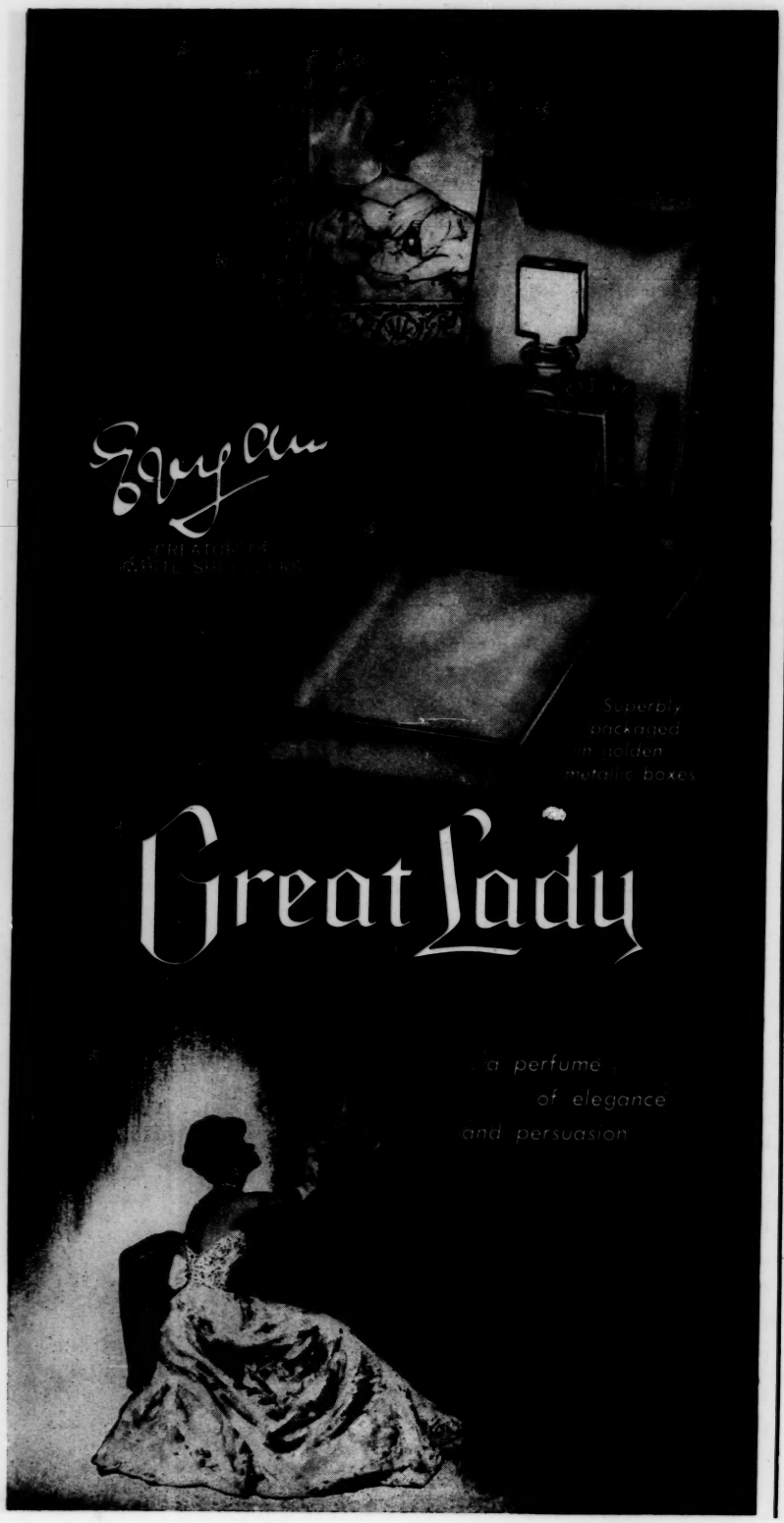
116 Talk of the Trade *Toni Holmstock*

118 In the Schools

122 Tap Series: Tap Tour *Paul Draper*

122 Shopping Guide


*Cover photo by Martha Swope.*
*Design by Rudolph de Harak.*




CHRISTMAS SUGGESTIONS

# RECORDS FOR DANCE

*BY ROSALYN KROKOVER*

What travels well, presents no troublesome packaging problems, may be posted at the low book rate, and makes a good Xmas gift? A phonograph record, of course.

With each year the list becomes greater and more varied. The additions to the catalogue exceed the deletions by far. No category has been neglected. Moreover, there is now a substantially better selection in the low-priced lines ($1.98, monophonic; $2.98, stereophonic).

Three popular and reliable labels at this low price are Richmond, Telefunken and Camden. Richmond, for the most part, re-issues works that were originally released here on the London label, while Telefunken discs (also distributed by London) are being released in this country. Camden records are mostly re-issues of earlier Victors, but occasionally an original turns up on that label.

Here are some suggestions as to what is available in the low-priced records for dance. All numbers are for the monophonic records unless otherwise noted. On Telefunken there is a *Nutcracker Suite* coupled with Tchaikovsky's *Serenade for Strings*, played by the Symphony Orchestra of the Belgian National Radio under the direction of Franz André (TC 8001; TCS 18001, stereophonic); and, with the same orchestra and conductor, suites from *Coppelia* and *Sylvia* (TCS 18006, stereophonic only).

Richmond has the early Ansermet recordings of *Petrouchka* (19015) and *Sacre du Printemps* (19008), and also the late Eduard Van Beinum conducting the Concertgebouw in Britten's *Young People's Guide to the Orchestra* (19040), coupled with Prokovieff's *Peter and the Wolf*.

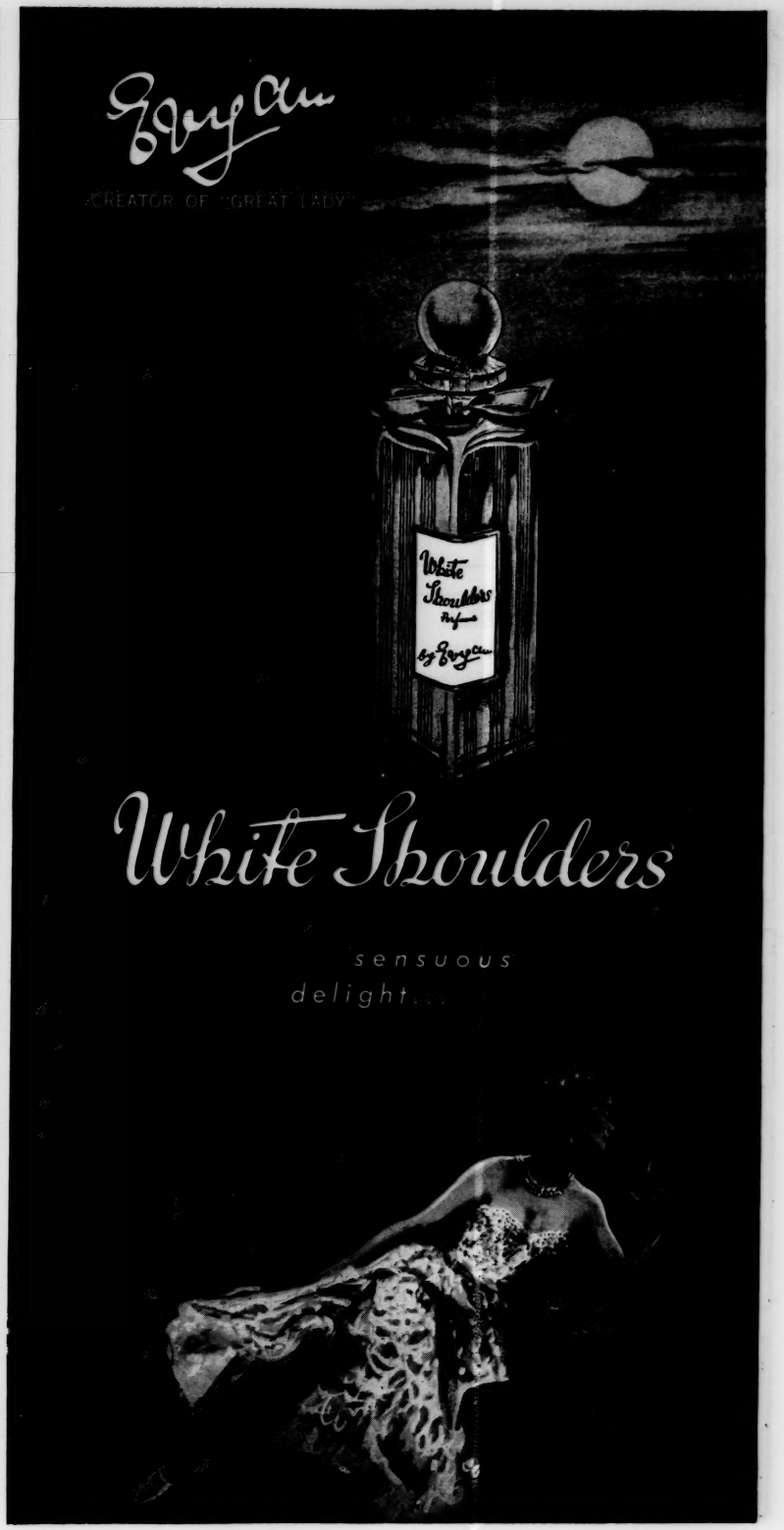
On Camden comes the good old *Gaîté Parisienne*, with Fiedler and the Boston Pops (438); Koussevitzky's recording of *Peter and the Wolf* and Strauss' *Till Eulenspiegel* (101), and Copland's *Billy the Kid* conducted by Leonard Bernstein

9). The latter has Gershwin's *Ameri-
in Paris* on the other side.

t the other end of the price ladder
e the elaborately packaged two and
e-disc sets of complete ballets or bal-
collections. The most recent of the
ections is the first two-disc set in the
Soria series, issued by Victor, de-
d to music of the ballet—"The Royal
let, Gala Performances" (LD 6065,
.98; LDS 6065, $13.98, stereophonic).
s is a handsome album. The binding
s like an elegant book standing on
shelf; it has a twenty-four-page lavish-
llustrated booklet with sets, costumes
dancers, all from the Royal Ballet.
introduction and stories of the bal-
are written by Arnold Haskell. The
ic is beautifully conducted by Ernest
ermet, and the orchestra is that of the
al Opera House, Covent Garden. The
ents? Well, except for the *Nut-
ker,* from which there are six selec-
s, the music consists of several dances
n *Swan Lake, Sleeping Beauty, Syl-
les, Giselle, Coppelia, Boutique Fan-
ue* and *Carnaval.* There are undoubt-
many people who like their ballet
ic in bits and pieces; and for those
set is highly recommended.

or the ethnic and folk-minded, many
ortant artists and groups are avail-
. Of the companies that have been
, there is music from the programs
Moiseyev (Monitor 310 and Bruno
6), Slask (Monitor 325), Beryioska
nitor 311 and Bruno 50075), Escudero
umbia C1-982), Amaya (Decca 9816)
Greco (Decca 9758). There is a new
of charming Israeli songs that are
eality dances. It is called "Voice of
el Ohela Halevy" (Riverside RLP 12-
RLP 1132, stereophonic). The list is
ess. Just go to your favorite record
, ask for the Schwann Catalogue, and
hunting.

appy record hunting and a merry
stmas to all. *THE END*



**SCHOOL OF AMERICAN BALLET**

*Official School of the New York City Ballet Company*

*Faculty:*
GEORGE BALANCHINE, *Chairman*
FELIA DOUBROVSKA
HELENE DUDIN
ANATOLE OBOUKHOFF
MURIEL STUART
ANTONINA TUMKOVSKY
PIERRE VLADIMIROFF

LINCOLN KIRSTEIN — President and Director
EUGENIE OUROUSSOW — Executive Director

**2291 BROADWAY, NEW YORK 24**
**TRafalgar 7-9208**

**PERRY-MANSFIELD**
School of the Theatre and Dance
Steamboat Springs, Colorado
***July and August***
**Hariette Ann Gray**—modern dance
**Mary Clare Sale**—ballet
**Charlotte Perry**—acting
THEATRE FESTIVAL
in the
JULIE HARRIS THEATRE
Address **Portia D. Mansfield**
Nov. to May — Box 4026, Carmel, Calif.

**EDNA L. McRAE**
SCHOOL OF THE DANCE
Keith Allison — Associate
Ballet — Character — Tap
Fine Arts Bldg., 410 S. Michigan Ave.
Chicago 5, ILL. Phone: WEbster 9-3772

*American Dance Examiners*
*A Graded Teaching Program*
*Tap • Ballet*
EVELYN KREASON, SEC'Y
31315 THIRTEEN MI. RD.,
FARMINGTON MICH.

**"ACROBATICS"**
***Specialized Training***
**JOE PRICE** CO. 5-8877
1697 Broadway Suite 302 N.Y.C.


A monthly resume of job opportunities

# PRACTICALLY SPEAKING

*BY DOROTHY RUSSELL*

Dancers coming to seek fortune in NYC may be spared from heart pangs by knowing how and where to look. To help the dancer over avoidable pitfalls will be this column's function. In it, we hope to provide useful leads on casting and choreographers, although the deadline problems of a monthly publication mean that we will rarely be able to give specific immediate information. Watch newspapers, trade weeklies, and union call board for that.

An audition isn't something to be wandered into unprepared. The dancer who doesn't bring rehearsal togs, doesn't know the choreographer's media, or has neither pictures nor credit sheet to supply on request, makes a poor showing, may lose what would have been "just the right job."

In the fields of TV and B'way, much of the dancer's future rests on successful contact with specific choreographers and knowledge of the kind of work they do. Especially in TV, the choreographer must often turn to dancers with whom he has worked in the past and knows. Calls come from networks abruptly and the work is "rushed." The dancer must respond quickly, be reliable and experienced. In many cases conflicts between production, casting and packaging offices snarl auditions. While one office refers to the other, it is too late to issue a general call, and someone has to produce a list from which dancers can be called.

Individual packaging offices also commission choreographers for spectaculars, individual shows, or regular program series. Recently, John Butler had occasion to draw on his files, and hired two dancers he did not "know" for NBC-TV's *Strawberry Blonde*. His future commitments include a thus-far-unnamed special for the same network, and, for the ninth consecutive Yuletide, Gian-Carlo Menotti's *Amahl and the Night Visitors;* exact production and audition dates in suspense. Though Mr. Butler hopes to devote ar increasing amount of time to his work with the Metropolitan Opera and New York City Center Opera ballet companies, he states he is still accepting pix and resumés from dancers good at ballet, modern and jazz, at his address — 1125 Sixth Avenue. He *positively* does not wish to be called on the telephone, preferring to study photos and credits before calling in people in threes and fours.

On October 15 NBC-TV initiated a new policy — that of direct contact with talent in the form of twice-weekly "talent hunt" auditions (in charge of casting manager Rick Kelly). The plan is to screen about fifty new people each week in all categories of talent. Appointments for auditions are set up through the mail. Resumés and photos, along with a letter requesting appointment, should be addressed to Mr. Kelly at NBC-TV, 30 Rockefeller Plaza. Outstanding talent picked at auditions will be passed along to Talent Coordinator Dave Tebet and his associate Lou Ames, the most promising to be signed to exclusive NBC contracts.

At CBS-TV, Paula Hindlin, replacing Marc Merson in casting for Camera Three and Lamp Unto My Feet, currently accepts photos and resumés from people who have not previously applied, addressed to Casting Dept., CBS-TV, 524 West 57th St. She states her office has no programs featuring dance currently in view. (However, John Butler is scheduled to choreograph three half-hour shows for Pamela Ilott,

*John Butler*

*Buddy Schwab*

Lamp producer in charge of religious programs at CBS. These are *Saul and the Witch of Endor, David and Bathsheba,* and *Psalms with Jazz Music.* Miss Handlin reports that in general the office hires the choreographer and he picks the dancers. Many programs similarly hire choreographers who will be featured as dancers with their own companies or who have companies from which to supply all casting needs without outside auditions.

Open calls for dancers for B'way shows are crowded with applicants. The wise dancer will invest in a couple of seasons of summer stock or musical tent, night club or some other short cut to a union card to obtain access to union calls. (Ap-

aring with an off-B'way Equity co., ile a good showcase, doesn't supply a on card to the non-union performer, n on an Equity contract. Most musicals, h on and off-Broadway, today require ing and singing, as well as a dancing kground generally termed "rounded." Gus Schirmer, Jr., one of off-B'way's st active producers, now plans to alter- e in repertoire his long-running *Boy end* with *Gay Divorcée* and possibly a rd musical, *Oh Boy*. *Gay Divorcée* is to open after Jan. 1, dances by Buddy wab, who did *Boy Friend*. Choreograph- Schwab, a veteran TV and B'way danc- accepts pix and resumés for both closed cuit TV (industrials and commercials) the new stage show. People who sing, and dance—tap over ballet foundation, ng blonde show girl types of medium ght especially, and an elegant boy for Astaire role — may still mail their dits to him c/o Forest Carter, 211 East d St. Replacement needs in off-B'way ductions are fairly frequent, so that n after roles have been pencilled in or gned, dancers may still be called at a r date. Like most choreographers, Mr. wab has some set ideas about what he ects from dancers. In his case, it is equirement which has become major most B'way auditions — "projection." specifies: "I like to see a joy of danc- in my dancers. Dance has gone too far n what it really is—a form of expres- that *has* to happen — it has become analytical. This is why I loved the iseyev dancers — folk level is where the ce started. Nothing comes out strong ess the dancer loves to dance."

Most of the performers have been pen- ed in or auditioned for *New Faces*, ac- ding to the Leonard Stillman office, 17 t 79th St. (TR 9-1380). This doesn't n positively no more auditions, but e anticipated for several weeks at least, then dancing is combined with singing acting. Choreographers are Vassili nbrinos and Jim Russell.

ack Cole, among busiest and best of ay and film choreographers, has been epting pix and resumés through the ert Willey and Frank Prods. offices, West 42nd St. (WI 7-9671) for *Green- ow*. He is pencilled in for another mu- l, untitled, about Frankie and Johnnie, music by Robert Cobert, under option Ethel Linder Reiner, 58 West 57th St. 7-3867). Engaged in several TV com- nents as well, Cole commutes home to West Coast for movie assignments.

*(Over)*

**The Dance Center of the YM-YWHA**

***announces the***

**SIXTH ANNUAL CONFERENCE ON CREATIVE TEACHING OF DANCE TO CHILDREN**

**December 28-29-30**

Theme: THE TEACHING OF TECHNIQUE

Plus — SPECIAL PROGRAM IN MEMORY OF DORIS HUMPHREY

**December 27**

***For further information write to*** Conference Chairman, Lucile Brahms Nathanson, Educational Department. YM-YWHA, Lexington Avenue at 92nd Street, New York 28.

**TEACHING CAN BE EASY WITH AL GILBERT ROUTINES**

**Over 200 Routines Now Available!**

★ *BALLET*
★ *TAP*
★ *JAZZ*
★ *MODERN JAZZ*
★ *ADVANCED*

**ALL SET TO STEPPING TONES RECORDS**

**ALSO EXCLUSIVE FROM STEPPING TONES**

| OFFICIAL CECCHETTI METHOD RECORDS | CHILDREN'S TAP EXERCISES |
|---|---|
| GRADES I THROUGH V | SERIES I<br>GRADE NO. 1 RECORD 701<br>GRADE NO. 2 RECORD 702 |

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

**FREE CATALOG AND REFERENCE BOOK**

T. M. Reg. Stepping Tones RECORDS

P.O. BOX 64334, LOS ANGELES 64, CALIF.

Stepping Tones Records
P.O. Box 64334, Los Angeles 64, Calif.

Send to _____

_____

_____

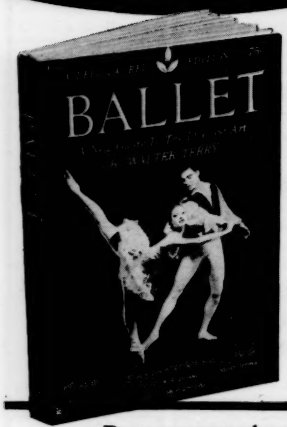
*(please print clearly)*

**ANDRE EGLEVSKY**
**SCHOOL OF BALLET**
**20 UNQUA RD., MASSAPEQUA, L. I., N. Y.**
**Telephone Lincoln 1-2714**
CLASSES FOR CHILDREN, INTERMEDIATE
ADVANCED and ADULT BEGINNERS

**FACULTY:**

**ANDRE EGLEVSKY**
**LEDA ANCHUTIN**
**BARBARA FOLSOM**
**WALTER GEORGOV**
**YUREK LAZOWSKI** (CHARACTER)

a NEW handbook for balletomanes




## Walter Terry

traces the history of the ballet and describes more than 250 important works, old and brand new, from the repertories of the world's great companies. From *Cupid's Whim* and *Swan Lake* to *Square Dance, The Stone Flower* and *New York Export, Op. Jazz,* complete information about choreographers, composers, set and costume designers and leading performers. Extensive glossary of ballet terms and 16 pages of photographs, many of them never before published.

**A DELL LAUREL EDITION • paperback • only 75¢**

Buy your copy wherever paperback books are sold or send check or money order to Box 515, Times Square Post Office, New York 36, N. Y. Add 10¢ per copy for postage and handling on orders of less than 5.

## MORE OPPORTUNITIES

### Austria Invites

Salzburg, Austria, home of the famed Salzburg Music Festival, invites American dancers to participate, as dancers and as students, in its new ballet company and school. This news comes to us in person from Renzo Raiss, who has been asked to organize and direct both for the Salzburg Festival Association, which consists of city and state officials. Mr. Raiss, who is also director of the European-based American Festival Ballet, says that Americans are particularly invited because of their "superior training and attitude towards work."

The Salzburg Festival, which has been attracting summer visitors since 1921, is currently building a 15 million dollar theatre-opera house, which will have a seating capacity of 3,000, a proscenium which will close to 30 feet and open to 110 feet, rehearsal halls with suspended floors, and, altogether, the latest in equipment and design. In addition to its magnificent opera productions and distinguished symphony concerts, the Salzburg Festival wishes to have a permanent ballet company (its exact name has not yet been officially set), which will make its debut during the 1960 Festival's International Ballet Week, September 2-10. The Salzburg Ballet is scheduled to be one of five companies performing, each for two nights.

The home company will consist of a corps of sixteen girls and eight boys, with four male and four female soloists. The leading choreographer has not yet been announced, says Mr. Raiss, who was in the U. S. during October, although it is

***Renzo Raiss, center, is organizer of the Salzburg ballet co. which debuts at the 1960 Salzburg Festival. He is seen above with ballerina Sonia Arova and soloist William Milie, members of Raiss' European-based American Festival Ballet.***

likely that a ballet by Frederic Franklin and another by Walter Gore, will be on the program. In addition to annual Festival performances, the group will give regular Easter and Christmas seasons in Salzburg, and tour in Europe for about three months each year.

The Festival Association hopes that the ballet will eventually be all-Austrian. Mr. Raiss feels that for at least a six-year period, it will have to be international in personnel, but at the end of that time the school will have produced the trained talent needed.

Who is eligible for the company? Minimum age is 16. Applicants must have an excellent background of dance training and preferably—but not necessarily—professional performance experience. Dancers are to be chosen by audition (more on this later). Initial contracts are for six months, with a six-month option.

The salary will be the equivalent of 250 dollars a month, with lodging and board provided at about 100 dollars a month. Company members will take free classes at the ballet school, and will also have available to them all classes at the Mozarteum, one of the world's most distinguished music schools.

Closely allied with the Salzburg ballet company will be the ballet school, to which 100 full scholarships are being offered by the Austrian government, as well as room and board. Students (and company members, too) who wish to complete their high school education in Salzburg may do so, in English language classes, through the Mozarteum. Students will have opportunities to appear as paid extras in ballet and opera productions. The newly-formed teaching staff will include English dancer-choreographer Walter Gore, Russian ballet master Leonid Gonta, and other teachers of established reputation.

Those accepted as dancers or students must pay their own transportation to and from Salzburg, where they are due to arrive no later than May 1.

Mr. Raiss' American Festival Ballet will remain independent of the Salzburg venture *(see Presstime News for more on AFB)*. Raiss, Italian-born and soon to become a U.S. citizen, has since the war been choreographer and soloist at several German opera houses, and done films, TV and musicals in Germany and Italy.

Mr. Raiss will return to the U.S. to conduct late January and early February auditions of applicants for Salzburg company members and scholarship students. Auditions will be held in New York, Chicago, Los Angeles and possibly other cities. All interested should write immediately, by airmail, to Renzo Raiss, V. Parsaval Strasse 25, Augsburg, Germany. Include a dance photo, and give age, height, weight, and complete record of training and experience.

•

**School of Performing Arts Auditions**

The School of Performing Arts, NYC, invites applicants for its January auditions. Any graduate of an elementary or junior high school who would, if accepted, be living with his parents in one of the five boroughs of NYC while attending the school, is eligible. Those interested should obtain application forms from their school principal or guidance counsellor, or by writing directly to Dr. Frank Paine, School of Performing Arts, 120 West 46th St., NYC. They are advised to do so immediately.

SPA students may major in modern dance or ballet, secure a rounded dance education, also study music, drama, and academic subjects. Academic standards at the school are very high, and the curriculum meets requirements for college admission. *A.W.*

**IN THE NEWS**

***ON EXHIBIT: This sculpture of Martha Graham by playwright Sidney Kinglsey, and a bas relief of Barton Mumaw by Ted Shawn, are among the "Graven Images of the New York Stage", current through April 3 at the Museum of the City of New York. Objects cover 150 years, include works in marble, bronze, plaster, ceramics, glass, wood, ivory.***


***An essential book for dance collections***

Dance lovers, students, and all those interested in the history of drama and ritual will welcome this important book. It is a superb collaboration between an expert on dance and an accomplished musician and photographer, which graphically describes and illustrates the Balinese dance in all its astonishing variety and beauty. With 134 dramatic dance photographs. Introduction by Arthur Waley.

"Deserves the highest praise for having made so sympathetic a record of this preeminent expression of Balinese art." — London Times Literary Supplement $15.00

**DANCE and DRAMA in BALI**

by Beryl de Zoete and Walter Spies

THOMAS YOSELOFF, NEW YORK

1959 American Film Festival Winner

MARTHA GRAHAM & COMPANY

**a dancer's world**

Miss Graham narrating and illustrating her theories with specially choreographed basic techniques, and excerpts from the Company repertoire.

• "The film demonstrates how much a skilled and sensitive film maker can bring to the presentation of dance on the screen."

Arthur Knight, Dance Magazine

30 Minutes, black & white, Rental $17.50, Sale $175.00

**Rembrandt Film Library, Dept. D**

267 W. 25th St., New York 1, N. Y. ORegon 5-7220

*Send for Our Latest Catalog of Outstanding Films*

Know the thrill of owning
**The World's Finest**
CONCERT
**CASTANETS**
Custom handmade for YOU
by
**MARCUS GLODELL**
$25.00 and $35.00 According to size
143 Institute Road
Worcester 2, Mass.

**Albertine Summer Dance Workshop**

**SUMMER 1960**

For information write:
ALBERTINE MAXWELL
3325 West End Ave.
Nashville 5, Tenn.

**MARIA NEVELSKA BALLET SCHOOL**
*Soloist & Teacher of the Moscow Imperial BOLSHOI Theatre*
Professional, Advanced, Intermediate, Beginners, Children
PL 7-3624 CO 5-1360 — Carnegie Hall — #605 — 881 7th Avenue, N. Y. C.

**RAOUL GELABERT** School of Dance

*Ballet—Modern—Body Placement*
SPECIAL CHILDREN SESSION
CLASSES STRICTLY LIMITED TO TWELVE STUDENTS
63 East 11th Street N. Y. C. AL 4-0067

**Daily Graded Classes in all phases of CLASSICAL BALLET**

Thalia Mara • Arthur Mahoney • Hilda Butsova • Yurek Lazowski
SCHOOL OF BALLET REPERTORY
117 West 54th Street, New York 19, N.Y. CI 5-9721
Approved for Students from Abroad

**ROBERT LUNNON and DOREEN TEMPEST**
Formerly Principal Dancers: SADLER'S WELLS BALLET
For Information Write MARIE COMSTOCK—President
THE ALLEGRO SCHOOL OF BALLET
410 So. Michigan Ave. Chicago, Ill.

SCHOOL OF
RUSSIAN AMERICAN BALLET
METROPOLITAN OPERA HOUSE STUDIO
BORIS NOVIKOFF, Director
*Classes forming — Children, Adults, Beginners, Professionals*
1425 Broadway, Entrance Studio 15, New York — LO 5-0864
Branch Schools — New Rochelle, N. Y., 281 Church St. NE 2-8532

Cecchetti Council of America

Organized 1939
The first non-profit educational corporation of teachers devoted to the art of ballet
*For information write:*
*Membership Chairman: Leona Lucus*
*7910 Oakman Blvd. • Dearborn, Mich.*

Richard Christine
**ELLIS — Du BOULAY**
SCHOOL OF BALLET
*formerly soloists with the SADLER'S WELLS BALLET*
20 E. Jackson Blvd. • Suite 708 • Chicago 4, Illinois • WAbash 2-1693

# DANCE IN THE MOVIES

## *"BLACK ORPHEUS"*
## *"LI'L ABNER"*
## *"CINE BALLETS DE PARIS"*

*BY ARTHUR KNIGHT*

Although *Black Orpheus (Orfeu Negro)* is not a dance film in any conventional sense of the word, it has more of the rhythm, beauty, and passion of dancing in every frame than any picture I can remember having seen. A free and modern rendering of the Orpheus legend, and set in Rio de Janeiro at carnival time, the film pulsates with the sensuous, shuffling movements of the samba from start to finish. The entire city seems caught up in its intoxicating frenzy — the crowd's waiting for a ferry to dock, people in the street, the Negroes in the hills high above Rio. The women carrying packages on their heads, the girls at their washtubs, the children at their games — all of them strut and step to the soft, jaunty, heady music, with the wildness of Carnival itself the inevitable climax of all this sheer exuberance.

Actually, despite its tremendous visual appeal, I find it a bit difficult to place this film. On a purely sensual level, it is ravishing. The eye is enchanted by the beauty of the people, the flair of their costumes, the riotous color of the tropical settings. The ear is beguiled by caressed guitars, sinuous melodies on the clarinet, the intricate rhythms of the drums. And the restless, insistent movement through shot after shot has an almost hypnotic effect: The blood seems to pulse in harmony, the senses start to reel. It is an orgy of pure delight.

But, still faintly while in the theatre, but with ever greater intensity once the lights are up, there comes the nagging question—what are these beautiful primitive people doing in the Orpheus legend? The parallels seem forced, obtrusive. Orpheus, a Negro streetcar motorman, finds his Eurydice, a country girl who has come to Rio for the carnival. She is pursued by a man who wants to kill her (why?), a man in the masquerade of Death. This is acceptable, if unlikely. But when Hermes turns up with his dog Cerberus, when a carbarn is transformed by red lights into

Hell, when a witch intones the fatal warning," You must not look back, Orpheus!"—it all becomes too neat, too pat, too close for comfort. One is tempted to search for a contemporary moral in this ancient story, and there is none.

On the other hand, some of the parallels come in obliquely—and at those moments the film is touched by magic. Serafina, dressed as The Queen of the Night for the carnival, enters with a blue veil over her face, and the myth has a new life. Orpheus strums a Gluck air on his guitar, but to the samba rhythm, and the purity of the opera for a moment pervades the sensuality of the film. The carnival itself becomes the bacchanale in Hades, and its rightness is beyond question. Also, there are times when the film creates its own poetry, as when Eurydice dances with a scarf out of sheer bliss, or mummers in stately 18th-Century court costumes strut to crazy Charleston steps, or when the dark empty streets are hosed down after the carnival, and only a tattered tangle of paper streamers remain.

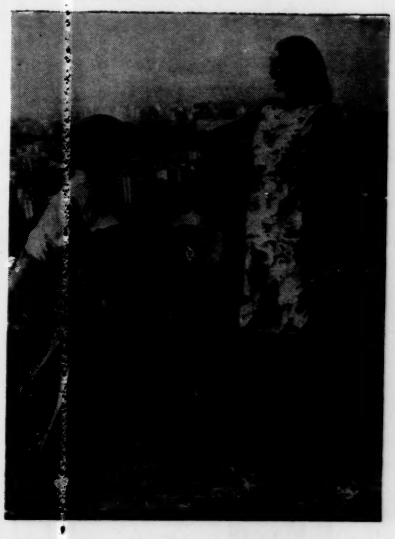
*Black Orpheus* is a film of unforgettable imagery, color, and movement, of soaring exuberance and intoxicating beauty. My only regret is that the freshness of its visuals is so often marred by the script's rigid adherence to classical origins. Incidentally, although most of the roles are played by Brazilian non-professionals, Eurydice is performed by Marpessa Dawn, a lovely American dancer who has been working in Paris; and Bruno Mello, a Brazilian football player, is Orpheus. Their sure, graceful movements contribute much to the enchantment of this film.

If *Li'l Abner* was merely a big, brash, rather tasteless, and totally commercial musical in its Broadway incarnation, it stands as a masterpiece when compared to the film version prepared for the holidays by Melvin Frank and Norman Panama. Not that much in the original book, also by Messrs. Frank and Panama, has been altered. But when blown up on the big screen and photographed in a style reminiscent of the early Thirties (which means as if it had all been taken on stage during an actual performance), all of its deficiencies, crudities, and inanities are enlarged simultaneously. In a word, it emerges as a tasteless bore.

And this is unfortunate, because the dancing, such as it is, is superb. Dee Dee Wood is credited with the staging, "based on the original staging by Michael Kidd." Actually, I saw little that she had altered. The Dogpatch girls still go through vigor-

*(Cont. on Page 106)*

***"CINE BALLETS DE PARIS": Despite success at Moscow fair, our reviewer liked it not at all. Above, scene from Maurice Bejart's much heralded "Symphonie Pour un Homme Seul." Bejart's company is scheduled to tour U.S. in 1960.***



***"BLACK ORPHEUS": Not a conventional dance film, but one with much "rhythm, beauty and passion of dancing."***

***Below:***
***"LI'L ABNER": The Dancing is "superb" in a film that "emerges as a tasteless bore."***

# BAUM'S Gift Suggestions For The Dancer

*...at the lowest prices ever*

**from our gift department**

**GIRL'S SHAKO . . .**
Order No. A285. Beautiful white crushed plush. Gold Sunburst emblem. White chin strap. 6" high. Send hat size when ordering.

**DANCER'S HEART BRACELET**

**TOE SHOE PIN**

**PINK LATEX SHOES**
Medium size 2—

**DeLUCO DURENE SHORT SLEEVE LEOTARDS**
Black, White, Royal Blue, Pink, Red, Aqua, Copen.
*Child's and Adult's sizes*

**DeLUCO DeLUXE BALLET**
Black, White, Pink, Red.
*All sizes.*

**DeLUCO HELANCA TIGHTS**
Full Fashioned. Black, Red, Pink, Hunter Green, Aqua, Royal. White, Suntan, Copen, Navy.
*Child's and Adult's sizes*

*Teachers—Write on studio letterhead for Baum's low, low prices on these and many more quality dance products. Also register now for your copy of Baum's 1960 Blue Book of Costume Fabrics & Accessories — It's a must!*

**Baum's** *inc.* SINCE 1887

DANCE FOOTWEAR ★ LEOTARDS
COSTUME FABRICS ★ DANCE COSTUMES
*Distributors of CAPEZIO—DeLUCO—DANSKIN PRODUCTS*

**106 - 112 SOUTH 11th STREET • PHILADELPHIA 7, PA.**

MARTHA GRAHAM SCHOOL

of Contemporary Dance, Inc.

*ANNUAL CHRISTMAS COURSE*

December 21 through January 1

ELEMENTARY
INTERMEDIATE
ADVANCED

2½ hours daily, Mon.-Fri.
10-11; 11:30-1

Saturdays:
ELEM } 10-11:30
INT. }
ADV. 11:30-1

Faculty:
MARTHA GRAHAM
and members of
her Dance Company

New This Year:
Daily Classes in
Ballet Technique, 2:30-3:30

316 East 63rd Street
New York 21, N. Y.
TEmpleton 8-5886

**JACOB'S PILLOW**
**Dance Festival and University of the Dance**

Write for information to

TED SHAWN
*Director*

ox 87 Lee, Mass.

## THE NAME DROPPER

Currently on his first visit to New York is a handsome gentleman from Argentina named Vassili Lambrinos. The fact that he is teaching ballet at Fedor Lensky's International Ballet School in Carnegie Hall is appropriate, for it would be hard to find a dance personality who is more "international."

Though he was born in Port Said, Egypt, Lambrinos is Greek. From the time he was eight until 1939 his specialty was Greek dancing, which he performed principally in Cairo. The war interrupted his carrer, and he spent 4½ years as a pilot in Britain's RAF, for which he was trained in far-off Rhodesia. Comes peacetime, we find him in Europe, studying with Kniaseff, Preobrajenska and Volkova. From there we skip to Uruguay, where he was invited to join the Amigos del Arte Co. Next he turned up in an Argentinian company formed by Kniaseff, and, finally, he set up his own Buenos Aires-based group, the Ballet Vassili Lambrinos, which has toured South America since 1949.

He has since done anything but "stay put." In Argentina he has found time to become a well-known dramatic actor in films; he has produced a ballet film, *Pájaros de Cristal*, which enjoyed a 14-week run in Buenos Aires; and for the ballet of the Colon Opera he has recently staged *Daphnis and Chloe* and *Interplay*.

Between seasons he has gone to London to stage two works for Dolin's Festival Ballet, and not long ago he returned again to Europe to produce his *Contrepoint d'Amour* for the De Cuevas Ballet. Now, for a complete change of pace, he is to choreograph three numbers for Leonard Sillman's new *New Faces*.

Buenos Aires, Lambrinos tells us, has a fabulous following for ballet. During the summer (which is winter up here), there is a regular ballet season in an outdoor theatre seating 20,000, for which tickets cost as little as ten cents! In August the Ballet Lambrinos finished a series of 120 sell-out performances of *The Nutcracker*, held at 4 o'clock each afternoon in the Circo Arena, a large tent-covered amphitheatre built in a public square. One good reason for such terrific business is that there are more than 300 ballet schools in Buenos Aires!

*DONALD DUNCAN*

The BALLET THEATRE SCHOOL

Lucia Chase, Director

Official School of
The American Ballet Theatre

William Dollar, *Faculty Dir.*
Valentina Pereyaslavec
Fernand Nault
William Griffith
Yurek Lazowski
Ludmila Shollar
Anna Youskevitch
Marianne Bolin
Matt Mattox (Jazz)
and
Igor Schwezoff

*Graded Children's Classes*

•

*Adult Evening Classes*

•

Special Summer Course July-Aug.

*Approved by the U.S. Gov. for students from abroad*

*Elena Balieff, Executive Director*
316 W. 57th St., N.Y.C. 19 JUdson 6-1941

Affiliated Schools
Oklahoma City
5137 Classen
*Corliss Ingram, Dir.*

Cleveland
1030 Euclid Ave.
*Ruth Pryor, Dir.*

Indianapolis
635 N. Pennsylvania
*Marguerite deAnguera, Dir.*

Vodka and Shashlik Vodka and Luli Kebab

Vodka and Beef a la Stroganoff Vodka

Vodka and Cotelette a la Kiev Vodka

150 W. 57 ST • CO 5-0947
NEXT TO CARNEGIE HALL
OPEN DAILY INCLUDING SUNDAY

BALLET ARTS

*Instruction under World Famous Artists*

AGNES DE MILLE,
BHASKAR
DANNY CARROLL,
HENRY DANTON,
VLADIMIR DOKOUDOVSKY,
LISAN KAY,
PETER NELSON,
VLADIMIR KONSTANTINOV,
VERA NEMTCHINOVA,
YEICHI NIMURA,
DORITA ORTIZ,
NINA STROGANOVA

*Classes in Ballet, Adagio, Modern, Character, Modern Jazz, Spanish*

**Send for Brochure & List of Classical Variations**

**BALLET ARTS SCHOOL**
**"61" Carnegie Hall**
**N. Y. C. 19 • CO 5-9627**

**Bachelor of Arts Degree with a Major in Dance**
*Combines professional training with a liberal arts education*
**JORDAN COLLEGE of MUSIC**
BUTLER UNIVERSITY Indianapolis, Indiana

**NINA COPPOLA BALLET**
School & Company
YUcca 2-0941 Santa Fe
740 Galisteo New Mex.

**CANSINO DANCE STUDIO**
"Dances of Spain"
450 Geary Street
San Francisco 2, Calif.
PRospect 6-7997

*Merry Christmas*
EILEEN O'CONNOR

**You can earn a Bachelor of Fine Arts Degree in Ballet at Texas Christian University**
*Write*
*David Preston, dir., Fort Worth 29*

# LOOKING AT TELEVISION

*WITH ANN BARZEL*

Stars of American Ballet Theatre, New York City Ballet and the Paris Opera Ballet ornamented television last month. Ballet Theatre was the only company whose identity was preserved in the offering, but the excellence of their artists reflected well on the troupes.

A condensed *Billy the Kid* was shown on the Bell Telephone Hour of Oct. 23, whose theme was the Old West. In dispensing with the prologue and epilogue, the ballet lost its epic atmosphere and became the saga of one man. But enough was shown to prove the intrinsic power and theatricality of Eugene Loring's choreography. The fight scene was especially well done. John Kriza danced the role of Billy with artistry. Ditto Ruth Ann Koesun as the Sweetheart, Scott Douglas and Fernand Nault as the Sheriff and the oft-killed Alias. The subdued colors of the colorcast were especially right.

The Nov. 1 Chevy Show featured Liane Daydé and Michel Renault of the Paris Opera Ballet. They have the showy virtuosity that makes the *Black Swan Pas de Deux* exciting, despite academic faults. Only the adagio and the coda were done, but those contain enough impressive feats to keep an audience applauding. Mlle. Daydé has the effusive style of many Europeans, but she also has remarkable extensions and pirouettes. She twirled eight or nine times on each preparation, and her fouettés were clean and swift. Renault has very good feet, shown to advantage in batterie, but the coda offered him little opportunity.

The theme of the show was Paris, and mime Marcel Marceau introduced it brilliantly. Later he contributed a number that had myriad display of facial expressions and naunces. The same program included a comedy skit set in the Café Entrechat. Waiter Carl Reiner came in with a grand jeté and reported to his customers with a tour en l'air. It took a complicated pas de deux lift to light a cigar. A Spanish dancer served the omelette with a salvo of zapateado, and the help made a formal exit to *Aida's* Triumphal March. Show closed with a cancan in which the ensemble was led by Daydé and Renault. High marks for a great deal of this diverting hour to choreographer Tony Charmoli and his assistant Dick Beard.

NYC Ballet's Allegra Kent and Jacques d'Amboise, and Hollywood's Gene Nelson and Taina Elg made Bell Telephone's hour of popular American music tolerable on Nov. 6. Miss Elg and Nelson were drafted to sing Irving Berlin tunes and did well. Nelson did an old-fashioned tap solo after warbling "Old Fashioned Walk." When Nelson turned up with d'Amboise—they were a couple of Americans in Paris—I feared for Nelson's performance. But, surprisingly, he kept up creditably with the mighty Jacques. This was a Paris street scene in which the boys picked up a couple of French girls, Misses Kent and Elg. They went different directions, each with his date. However, they fared the same, as shown in dance form on a split screen. D'Amboise and Taina Elg, Nelson with Allegra Kent, did the same jazzy pas de deux. Miss Elg proved what the films never gave her a chance to; she is a fine dancer. Allegra Kent proved she is so versatile there is nothing she can't do—and when she does it, it is better than anyone else doing the same. She was superlative in the jazz medium. The most rewarding dance came near the close of the show when Miss Kent and d'Amboise danced their fervent farewells in a moonlit garden. Miss Kent was a wraith—sweet, oving, mercurial, desperate. The dance was made with flying movements and fleeting poses, all spelling stolen last moments. The camera, moving in for a Hollywood style last kiss, made the finale false.

On Nov. 4 Another Evening with Fred Astaire, choreographed by Hermes Pan, was another good dance show put together with honest sweat. No, it was not as good as the first—less debonair, less imaginative. There was no number to match that orchestrated dance that introduced the first one. Nevertheless, an hour of well-rehearsed dance with first-rate performers is better than almost anything else television has to offer, and lots of people admitted it. Astaire, showing a bit of battle fatigue (I refuse to attribute age to the ageless), but as casual as ever, introduced as the theme of the show "the beat." With the ensemble he danced "After-Beat," a stepped up ballroom dance which its sponsors hope will take the place of rock and roll. It is a strenuous dance, and the dancers finished in an exhausted fall to the ground.

Barrie Chase was again Astaire's dancing partner, and he introduced her by

singing "That Face," while the screen carried montages of first just her face, then a dancing figure, and finally the real girl in a long but quite ordinary dance. With Miss Barrie, it is her fine legs and feet that should have been apostrophied. In another number she was right cute as a beatnik whom Astaire addressed in song as "My Baby." "Waltzing Matilda" brought on the eight excellent couples for a group dance that, from the recorded applause, deservedly stopped the show. Miss Barrie's "Sophisticated Lady" in a slit sequin sheath and boa danced with the boys of the ensemble and Astaire grotesquely masked as Alfred Neuman of *Mad* Magazine. The very best part of the program was Astaire as Astaire, sleek in top hat and tails dancing divinely and delving into his theatrical past from "Fascinatin' Rhythm" to "Some Day." The "After-Beat" was given a second plug for the sign-off. It all added up to the kind of pleasant hour that should be the usual thing in a medium that has forgotten that song and dance are the better part of entertainment.

Last month's bonanza of dance also included John Brascia and Tybee on the Ed Sullivan Show of Oct. 18. They are both good dancers, and their jazz dance was new and very inventive.

When she danced with a group of boys on the Oct. 18 Chevy Show, Shari Lewis, whose cleverness with puppets and ventriloquism is well-known, proved she is of professional calibre and a credit to her alma mater, the School of American Ballet. The same program had Alfredo Alario and his co-educational troupe in colorful dances. They hail from Paris but feature Latin-American themes undressed to Las Vegas taste. The appearance and style promises more than the accomplishment.

Steve Allen, who abstained so pointedly last season, seems to have been converted to dance. It must be the Nikolais Dancers, whom he presents frequently, who reformed him. On Oct. 12 he showed an excellent modern number danced on a series of steps by four boys, including choreographer Roy Fitzell. On Nov. 9 a young man dancing as a superimposed image cleverly introduced the Steve Allen show, impertinently pointing to credit lines with outflung legs and finishing up like a Hop-O-My-Thumb on Allen's hand, and from there to be blown—out to oblivion. We'd like to know who the lad is.

Add credit for a valiant job, the choreography by Danny Daniels for the group that introduced Lana Turner on the Oct. 1 Milton Berle Show. *THE END*


June Taylor SCHOOL OF THE DANCE

*Specializing in every phase of the Dance*

BALLET • TAP • MODERN • TOE
ACROBATIC • MODERN JAZZ
MUSICAL COMEDY

AWARD WINNING TV PRODUCTIONS AND DANCE ROUTINES AVAILABLE.
For information and prices, write: Dept. P-912
The June Taylor School of the Dance, Inc.
1755 Broadway, N. Y. 19, N. Y.

Children 4 years and up —
Teenagers—Adults—Professionals

Special courses for teen-agers training for a professional career

THE JUNE TAYLOR SCHOOL OF THE DANCE, Inc.
1755 Broadway at 56th St., N. Y. 19, N. Y. Tel.: JU 2-1780

IRENE ISHAM CLARK *Director-Teacher*
SCHOOL OF CLASSICAL BALLET
1238 PROSPECT STREET LA JOLLA, CALIFORNIA

J NOTATION
*the picture reading/writing notation*

"POSITION IS ½ THE DANCE — LEARN A NOTATION THAT MAKES THE 1st ½ EASY" Leticia Jay

See pg. 67, Oct. '59 Dance Magazine for Routines & Home Study Course or write: Jay Dance Notation, 10 E. 85 St., N.Y. 28.

Ballet Russe de Monte Carlo School of Ballet

SEVEN ARTS CENTER
120 Madison Avenue
New York 16, New York

*A Complete Schedule of Ballet Classes for Children, Intermediate, Advanced, Professional, and Adult Beginner Students.*

Faculty: Maria Swoboda, Anatole Vilzak, Frederic Franklin, Edward Caton, Leon Danielian, Casimir Kokich, Gertrude Tyven

*For information, schedules and rates:*

Ballet Russe de Monte Carlo School of Ballet
120 Madison Avenue, New York 16, N. Y. Telephone ORegon 9-9489
Philadelphia Classes, Times Auditorium, S.E. Corner Broad & Spruce Sts., VI 3-5708

Fashion has a new flair for Beads
in the colors of pure luxury—
Sable beige . . . Chinchilla grey
Vendôme
Couturier Jewelry

*Christmas round-up*
*of recent books related to dance*

# DANCER'S BOOKSHELF

Andrews, Dr. Gladys. **Creative Rhythmic Movement for Children.** Prentice Hall, NYC. 1958. $4.95.

Astaire, Fred. **Steps in Time.** Harper and Brothers, NYC. 1959. $4.95. 338 pp. Illus. Autobiography.

**Baron's Ballet Finale.** Collins, NYC. 1958. $7.50. 192 pp. Posthumous dance photo panorama; commentary by Arnold Haskell.

Baum, Vicki. **Theme for Ballet.** Doubleday and Co., NYC. 1958. $3.95. Novel based on backstage and studio world of ballet.

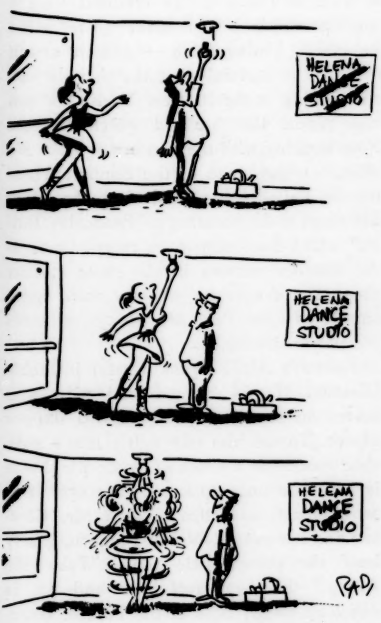
Belknap, S. Yancey. **Guide to Dance Periodicals, Vol. I (1931-35).** Univ. of Florida Press, Gainesville. 1959. $7.50. 123 pp. Index of articles.

Bowers, Faubion. **Broadway U.S.S.R.** Thomas Nelson and Sons, NYC. $5.00. 227 pp. Illus. American views entertainment arts in Russia.

Brunelleschi, Elsa. **Antonio and Spanish Dancing.** Pitman Publ. Co., NYC. 1958. $4.50 95 pp. Portrait in photos and biographical episodes.

Castle, Irene. **Castles in the Air.** Doubleday and Co., NYC. 1958. $4.50. 264 pp. Illus. Autobiography.

Cavanna, Betty. **Stars in Her Eyes.** Wm. Morrow & Co., NYC. 1958. $2.95. 256 pp. Teenage fiction.




Cohen, Selma Jeanne (American editor). **Dictionary of Modern Ballet.** Tudor Publ. Co., NYC. $7.95. 360 pp. From Diaghilev and Isadora Duncan to today; with 373 illus., 143 in color.

Crowle, Pigeon. **The Nutcracker Ballet.** Photos by Mike Davis. Pitman Publ. Co., NYC. 1959. $4.50. 51 pp. Juvenile; story and history of ballet; photos of London's Festival Ballet prod.; comments by Alexandre Benois, David Lichine.

Crowley, Alice Lewisohn. **The Neighborhood Playhouse.** Theatre Arts Books, NYC. 1959. $2.95. 226 pp. Illus. History of dramatic school and theatre that emphasizes modern dance training.

Davis, Mike. **Mike Davis at the Royal Ballet.** Charles T. Branford Co., Boston. 1958. $4.95. 144 pp. Photos; comments by authorities.

De Mille, Agnes. **And Promenade Home.** Little, Brown and Co., NYC. $5.00. 301 pp. Illus. Second volume of autobiography.

De Valois, Ninette. **Come Dance with Me.** World Publ. Co., NYC. 1958. $6.00 254 pp. Autobiography.

Dunham, Katherine. **A Touch of Innocence.** Harcourt, Brace and Co., NYC. $4.95. 312 pp. Autobiography of first 18 years.

Enters, Angna. **An Artist's Life.** Coward-McCann, Inc., NYC. 1959. $6.75. Autobiography.

Fletcher, Peggy and Beale. **How to Improve Your Ballet Dancing.** A.S. Barnes and Co., NYC. 1959. $3.95. 105 pp. Juvenile; ballet technique.

Franks, Arthur (editor). **Beginner's Book of Dance and Ballet.** Sterling Publ. Co., NYC. 1958. $2.95. 128 pp. Illus. Juvenile; potpourri of information.

Guest, Ivor. **Adeline Genée.** A. & C. Black, Ltd., London. 1958. 30s. 207 pp. Illus. Biography based on the Danish ballerina's personal reminiscences.

Hart, John. **The Royal Ballet in Performance.** Coward-McCann, Inc., NYC. 1959. $7.50. 160 pp. Photographs of artists and repertory by the co.'s ballet master.

Haskell, Arnold L., and Clarke, Mary (editors). **World Ballet.** Hulton Press, London. 1958. 12s, 6p. 160 pp. Illus. Potpourri of information on ballet old and new.

Heller and Heller, NYC. **The Bolshoi Ballet Story.** 1959. $1.25. 128 pp. Illus. Three essays on the Bolshoi Ballet, including one by Ulanova.

Holder, Geoffrey, with Tom Harsham. **Black Gods, Green Islands.** Drawings by Geoffrey Holder. Doubleday and Co., NYC. $3.95. 235

*(Continued on Page 120)*

The Y.M.-Y.W.H.A. Dance Center presents
An Evening of Choreography by
**ADAM DARIUS ***
with company of dancers & musicians
Sunday evening—Dec 13th—8:30 P.M.
Kaufmann Concert Hall of Y.M. & Y.W.H.A.
Lexington Ave. & 92nd St. NYC 28
Tickets: $2.50—all seats reserved
* First N.Y. appearance after acclaim in Europe, Canada & on the West Coast

**STEFFI NOSSEN SCHOOL**
of Westchester
CHILDREN TEEN AGERS ADULTS
Master Classes
3 Winged Foot Drive, Larchmont, N. Y.
TE 4-0785

**EDNA LUCILE BAUM**
Send for INFORMATION regarding
PROGRESSIVE LESSON PLANS for childrens' classes —
660 North Dearborn Street
CHICAGO 10

TAP • STUDY AT HOME • TAP
- How to count Rhythm—Syncopation
- Illustrations—Combinations
- How to read, write, form routines

$3.00—Complete Book—$3.00
Send check or money order to
FAIRYLAND U.S.A. INC.
BOX 785, NEWARK 1, N.J.

**EVA VARADY** ROUTINES
Mean **PROGRESS** leading to **SUCCESS**
BALLET • TOE • CHARACTER
ACROBATIC • TAP • MODERN
MUSICAL COMEDY • NOVELTY
*Teachers write for List*
Carnegie Hall, New York 19, N. Y.

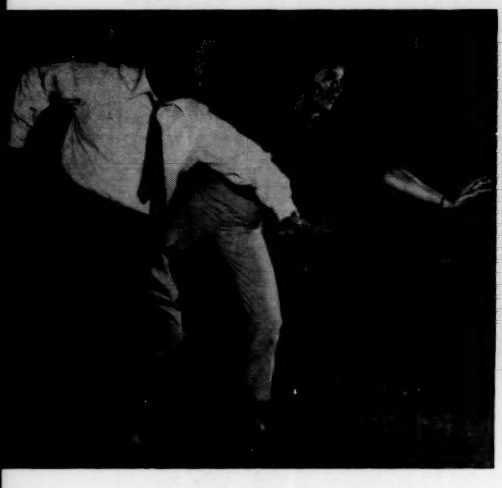
SINCLAIR'S CORNER
featuring
The Sinclair Method
of
BALLETAP — for Musicals
Style • Technique • Grace
Song & Dance Acts Staged
ED SINCLAIR
981 — 8th Ave. JU 6-7947
Columbus Circle Studios

DANCERS — BE LITERATE!
LEARN **LABANOTATION®**
Ballet Correspondence Course Now Ready
DANCE NOTATION BUREAU, INC.
47 West 63rd Street, N.Y.C. 23 EN 2-7740

# AT THE THEATRE

## *"HAPPY TOWN"*
## *"TAKE ME ALONG"*

*BY LEO LERMAN*



Friedman-Abeles

***At left: "Take Me Along" choreographer Onna White coaches Jackie Gleason in an "innocent, artless" soft-shoe routine. Above: A moment from the show's "Beardsley Ballet," about which there is some choreographic mystery. L. to r.: Elna Laun, Nicole Barth, Barbara Doherty, Nancy Lynch, Paula Lloyd.***

The musical theatre season started with a show which was not on Broadway long enough to make any difference save to the Texans who handsomely backed it. This here-today but definitely gone-even-before-it-opened musical was mistitled *Happy Town*. We note it merely for the record.

The season really got under way with the Peter Glenville production of *Take Me Along*. Presented by David Merrick, this musical version of Eugene O'Neill's *Ah, Wilderness,* is a big, handsome Broadway show starring Jackie Gleason, Walter Pidgeon, Eileen Herlie, Robert Morse, Una Merkel; with music and lyrics by Bob Merrill *(New Girl in Town),* book by Joseph Stein and Robert Russell, smooth-flowing production designed by Oliver Smith, costumes by Miles White, lighting by Jean Rosenthal, musical direction by veteran Lehman Engel, and ballet and incidental music by the very talented Laurence Rosenthal.

Choreographically the show is mysterious. Program credit for "dances and musical numbers staged by" goes to Onna White, who did so well with her assignments in *The Music Man* and *Whoop Up*. The mystery about *Take Me Along's* dances is: did Miss White do the whole show, including the second-act ballet which garnered most of the critical praise, or did she do only the first act and all other dance and musical numbers in the show save that second-act ballet? According to choreographer Herbert Ross, he devised *Take Me Along's* most discussed dance sequence, the second-act "Beardsley Ballet." And according to others deeply involved in the production of *Take Me Along,* Herbert Ross' ballet replaced Onna White's, very late in the musical's out-of-town run: it is apparently Ross' "Beardsley Ballet" the New York opening night audience saw and applauded, and it is, seemingly, Ross' "Beardsley Ballet" which New York audiences continue to view. The idea for the ballet was director Peter Glenville's. Mr. Glenville wrote the scenario for it, conceived it in Beardsley's black and white, worked out the motives with costume designer Miles White. The ballet is, however "Herbert Ross' in every choreographic sense" — we quote a key source. The question: why, if all of this is true, is Onna White credited with a success which is not hers? (The ballet we saw in Philadelphia — and we saw it twice — is certainly not the one we saw on opening night in New York. We can also report that we did watch Herbert Ross working with the dancers of *Take Me Along* on the stage of the Shubert Theatre in Philadelphia, and that Mr. Ross did seem to be creating a "Beardsley Ballet" which bore almost no resemblance to the number current in the show at that time. The fragments we saw were quite similar to what *Take Me Along* audiences are now enjoying.)

*Take Me Along's* ranking star is Jackie Gleason. He is a good-sized man who moves on small, neat feet like a dapper breeze. To see him trip deftly into a soft-shoe routine or a touch of vaudeville dance is a simple uncomplicated pleasure. It is so innocent, so artless. When Mr. Gleason and his co-star, Walter Pidgeon, gently hoof the show's title song, "Take Me Along," the years roll back and life is one long happy time at the Palace. Danc-

er-choreographer Peter Conlow also engagingly creates the past in his solo, "Pleasant Beach House," a character song and dance which synthesizes the honkey-tonk allure of a small town den of iniquity. But the big numbers of the show are Onna White's Act I "For Sweet Charity" and the Mystery Choreographer's Act II "The Beardsley Ballet."

In "For Sweet Charity," Miss White's problem is to depict the fun and games of a 1910 Connecticut small-town stag picnic. Her dancers, all male save for three "Lady Entertainers" — danced by Valerie Harper, Diana Hunter and Rae McLean — are among Broadway's best. (We never cease to marvel at how extraordinary today's dancers on Broadway are — they can do anything.) Miss White uses these superb dancers heartily. She requires them to execute intricate tricks and acrobatics, swift but sometimes lyrical solo passages. It is the kind of dance which Michael Kidd does so brilliantly and which Onna White did with equal zest in *Whoop Up*. Sometimes you cannot understand how the dancers really manage to do it, so complicated and strenuous are its elements, its headlong combinations. This number has verve, wit, period style. But it does nothing to move Onna White's choreographic career upwards, for she has done nothing new or unexpected in it.

"The Beardsley Ballet" is a carefully but broadly designed "dream" work. Its basic story elements derive from young Richard Miller's adolescent dreamlife, a life steeped in *fin-de-siècle* avant-gard literature and art — Ibsen, Shaw, Wilde, Beardsley. As an evocation of this atmosphere, the ballet does precisely what the musical demands of it: it stops the show—audiences love it. As dance it has a certain comic strip vitality — almost as though the choreographer saw Richard's literary dreamlife through the eyes not only of great black-and-white draughtsman Aubrey Beardsley, but also through the eyes of the men who drew the funny papers of that day. A genuine show piece, this "Beardsley Ballet," with a stunning dance performance by Rae McLean as Salomé, moving across the Shubert Theatre stage in a series of stunning leaps, arabesques and giant contractions. There is a necessary circus quality to the whole work — just the sort of comic-bookish erotica which would go on in the head of an adolescent drunk with poetry in a little Connecticut town in 1910.

*THE END*

JOSE LIMON CLASSES

Winter Semester — January 4th - April 3rd

*Instructors*: *José Limón*
*Betty Jones*
*June Dunbar*
*Juliette Waung*

Audition for Winter Term Scholarships
January 4th, 7:30 - 8:30 P.M.

Dance Players Studios: 1233 Sixth Avenue
Address Inquiries: Betty Jones, 31 West 69th Street, New York 23

Eugene Loring, *Director*
AMERICAN school of DANCE
comprehensive education
7021 Hollywood Blvd. Los Angeles, Calif.

MERCE CUNNINGHAM
CLASSES IN DANCE TECHNIQUE • CHRISTMAS COURSE: DECEMBER 21 THROUGH JANUARY 2
NEW STUDIO: 63 WEST 14TH STREET AT 6TH AVENUE, NEW YORK CITY 11 • AL 5-7240

JACK MITCHELL—PHOTOGRAPHER
496 EAST 74th ST., N. Y. C. 21
AVAILABLE FOR REGIONAL BALLET ASSIGNMENTS
ROBERT PAVLIK — ASSOCIATE RE 7-5507

METROPOLITAN OPERA BALLET SCHOOL
*Only School of its Kind in the U.S.A.*
FACULTY:
ANTONY TUDOR (Director of School)
MARGARET CRASKE (Assistant Director)
ALFREDO CORVINO & Guest Teachers
Apply for Prospectus to Marcella Corvino (Secretary)
Metropolitan Opera House, N. Y. BR 9-2411
School Approved for Acceptance of Students from Abroad

CHICAGO
NATIONAL ASSOCIATION OF DANCE MASTERS, INC.

Sessions in Chicago
Sheraton Towers

SUNDAYS
FEBRUARY 7th, 1960
APRIL 3rd, 1960

Sectional Meetings

Indianapolis, Indiana, December 6th, Meridian Plaza

Non-Members invited to write for information and application to join

*Previous Normal School and Convention Notes now on sale*

Edna Christensen, Secretary — Adele Artinian, President

Executive Office — Suite 1610 — 32 W. Randolph, Chicago 1, Ill.

**DANCING CAN BE DANGEROUS**

In 1949, Dance Magazine told of a leading dancer who visited 31 physicians in vain for relief of an injured knee. Three months of training with our new method of effortless motion corrected her condition permanently. She had thought it was necessary to work "hard" to dance well. She learned that effortless motion was best for grace, skill, projection and the health of the dancer.
Effortless motion can help you improve grace, skill, and strength in ballet, modern, or any form of dance.

*Children, Adult — Beginners, Professionals*

THE MILTON FEHER SCHOOL OF DANCE AND RELAXATION

200 West 58 St. NYC — CO 5-8971

Reprints: Dancing Can Be Dangerous 4p; Dance Therapy for Polio 5 p. Art of Walking (important for dancers) 16 p. pocket size. $1 each.

A TRUE ARTIST
NEVER STOPS LEARNING
Study With the Best
NADAA

Year 'Round Study Program

*THE EXTENSION COURSE*

A 64-page Teachers' Technical, Advertising and Business Promotional Manual published each month, September through June that is mailed FREE to members.

BRANCH CHAPTERS have five free all-day teaching sessions. Oct. thru March.

6 CONSERVATOIRES
Novice & Junior Seminars For Advanced Students
Across the United States

National Association of Dance & Affiliated Artists, Inc.
1920 W. Third Street
Los Angeles 57, Calif.

# REVIEWS

*BY DORIS HERING*

**Bayanihan;**
**Geoffrey Holder & Co.;**
**Polish State Folk Ballet.**

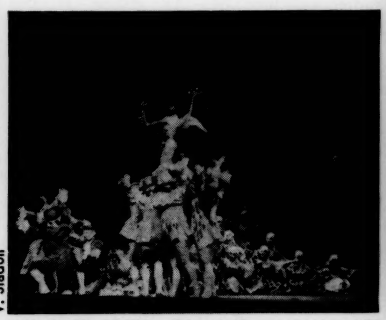
**Bayanihan Philippine Dance Company**
**Winter Garden Theatre**
**October 13-31, 1959**

Rarely during an ethnic program does one have the sensation of actually being there — of touching the air that surrounded the dancers at home, of digging one's toes into the ground from which they sprang. Yet this was the feeling conveyed by the Bayanihan Dance Company.

The winsome group of young people, most of them college students, brandished their knives in primitive rituals; bowed graciously in Spanish social forms; hopped like sandpipers in the traditional *Tinikling;* or laughingly applauded the antics of a country boy pursuing his girl. And in every instance there was a mood of full identification.

The gifted director-choreographer, Lucrecia Reyes Urtula, divided her program into four general categories — primitive mountain dances, dances of Spanish influence, dances of Muslim influence, and varied regional excerpts. For the finale there was a bustling village scene.

It is fascinating to see what has happened to the Spanish and Indo-Malayan dance styles as they have filtered through the Filipino personality. Both forms have become rhythmically less accentuated and less detailed in the use of the extremeties. Yet they are not watered down. They are simply more relaxed.



V. Sladon

***AT THE MET:** The ballet in Act III, scene 1, of Jules Massenet's "Manon," as seen Oct. 28, its first presentation by the Met Opera this season. Choreog. is by Zachary Solov; lead dancers are Nancy King, Lolita San Miguel, Donald Martin.*

The *Fiesta Filipina* suite seemed like an elegant ball. The men in their distinctive diaphanous shirts, and the women, sometimes in aprons and shawls, sometimes not, but always in rich textured satin, were formal in their relationships, even a little restrained. Yet one always felt a certain warmth, a certain ease, as though a huge window were open upon the summer night.

The *Muslim Suite* was performed as a series of divertissements in the court of a potentate. Seated beneath his towering triple umbrella, he surveyed the members of his court — a young couple gliding through a Hindu-esque duet; a female attendant in an Arabic solo; a group of males in battle frenzy; and finally, the princess alighting from her sedan chair and picking her way daintily among slapping bamboo poles of the *Tinikling*. The music for this section sounded like a gamelan but without its nervous intensity.

All of the musical accompaniments for Bayanihan seemed as ingenious as the dances in their absorption of foreign elements into a fresh context. Nose flutes, hand drums, and the mouth harp were casually combined. Gongs suspended in a triangular frame vibrated above high-voiced ankle bells. There were guitars, and at the other end of the scale, primitive sounds like coconut shells, bamboo clap-

*(Cont'd on Page 104)*

V. Sladon

***POLISH VISITORS: "Slask" won middling critical response, good box-office, at N.Y. City Center (above). Dancers visited Radio City, received Helena Rubinstein beauty treatments, saw a special perf. by NYC Ballet before beginning current U.S. tour that ends Jan. 21, Washington, D.C.***


## TEXAS ASSOCIATION TEACHERS OF DANCING

**30th Annual Convention** — **Dec. 27, 28, 29, 30**
**Baker Hotel** — **Dallas, Texas**

**FACULTY**

**BALLET** — *Thomas Armour*
**CHILDREN'S WORK** — *Rose Lorenz*
**TAP** — *Skip Randall*
**MODERN JAZZ** — *Gus Giordano*
**ACROBATIC** — *Judith Sproule*

**BALLROOM** — *Russell D. Curry*
*Dorothea Duryea Ohl*
*J. H. Vandapool*

**BALLROOM SESSION DEC. 29th & 30th**

**Sessions open to all Dance Teachers and their assistants**

**Frances Burgess Bleeker, Sec'y, Treas.**
**235½ West 12th, Fort Worth, Texas**

**STUDY BALLET as you TOUR EUROPE!!**

**EILEEN O'CONNOR** again offers you a wonderful opportunity to combine study and vacation in Europe with her . . . Reservations available now for Summer 1960 Tour . . .
**HIGHLIGHTS:** London, Paris, Rome, Venice, Munich, PLUS the Passion Play in Oberammergau! Fly Pan-American trans Atlantic, private motorcoach touring, hotels, meals, AND classes, all this and MORE . . .

**$997 complete!!!**

For details please write your Ballet-tour organizer —
**MISS EILEEN O'CONNOR, 156 W. 56th St., N. Y. 19 • CO 5-9545 - EL 5-1636**

## AMERICAN SOCIETY OF TEACHERS OF DANCING

Oldest Dance Society Organized 1879
Member of The National Council of Dance Teacher Organizations

**ALINE BAER, President**
**LOUISE K. BAILEY, Secretary**
**126 No. Fairmont Ave.**
**Pittsburgh 6, Pa.**

*See New York at Christmas Time*

## DANCE MASTERS OF AMERICA
### New York City Chapter

*Two Day Christmas Convention*

*SUNDAY & MONDAY — DEC. 27, 28, 1959*

EDISON HOTEL
47th St., W. of Broadway, N. Y. C. — Registration Sunday 8:00 A.M.

TWO DAYS OF WORK AND FUN WITH A GREAT ALL STAR FACULTY

LEON DANIELIAN — *Ballet*
TIMMY EVERETT — *Modern Jazz*
LETICIA JAY — *Oriental*
JOE PRICE — *Acrobatic*
EDDIE SINCLAIR — *Tap*
EVA VARADY — *Children's Ballet*
BOB HAMILTON — *Modern Jazz*
ROYE DODGE — *Tap*
DARRELL HENLINE — *Free Style Ballet*
EARL ATKINSON — *Modern Jazz*
EL WARNER — *Acrobatic*
GENE NAVARRE — *Tap*
WALLY DASHIELL — *Children's Character*

BALLROOM

VIC WILSON — *International Tango*
BOB & DORIS BELKIN — *Merengue*
PEDRO & OLGA — *Cha-Cha-Cha*
GEORGE & MARION RUTHERFORD — *Fox Trot*
DON & BETTY BEGENAU — *Mixers*
GLORIA & JARO YORK — *Cuban Cha-Cha-Cha*
ANTONY VALDOR — *Rumba*
SIS ANAGNOSTIC — *Teen Age Bandstand*
JOE BELLO — *English Quick Step*
ALEX DESANDRO — *Samba*
JOHN LUCCHESE — *Peabody*
JOHN PHILLIPS — *Mambo*
VAL ESCOTT — *Waltz*
ANITA GORDON — *Rock & Roll*
KAYE KAFKA — *Polka*
JAMES MITCHELL — *Latin Quickies*

Session open to all Dance Teachers, Their Assistants and Advanced Students over 16 years of age

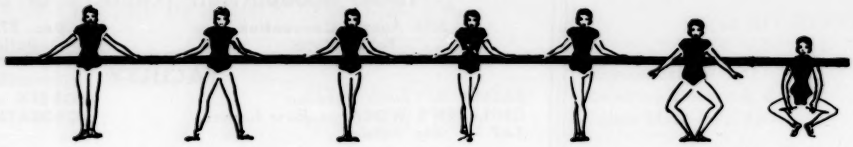
**For Information Write:**

**EARL ATKINSON, President**
719 E. 32 St., Brooklyn, N. Y.

**EVA VARADY, Sec'y-Treas.**
28-42 — 31st St., L. I. C., New York

* SEND FOR FREE POSTER

*New*



Pat. Pending

ATTACHES TO ANY WALL OR DOOR
BRONZE COLOR • HIGH IMPACT
POLYSTYRENE BRACKETS HARD-
WOOD BARRE • 29" LONG x 6" DEEP

# LITTLE BALLERINA *Dance Barre*®

## BALLET • MODERN DANCE • EXERCISE • TOE DANCING

AUTHENTIC DESIGN

PROFESSIONAL "FEEL" AND "GRIP"

SAFE AND STURDY

HOME PRACTICE BARRE

## BEAUTIFULLY PACKAGED FOR GIFT SALES

Package illustrates beginning dance positions, Parents can check aptitudes; begin pre-school training . . . inexpensively.

RETAIL PRICE: $3.98

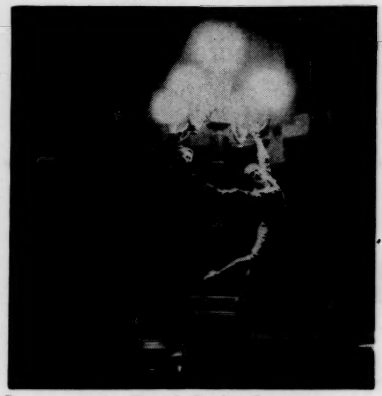
MANUFACTURED BY:
*LITTLE BALLERINA MANUFACTURING CO., INC., 110 CARLTON AVENUE, CARLTON HILL, NEW JERSEY

Available through your usual Dance Supplier or write:
LITTLE BALLERINA, P O. Box 1013, PASSAIC, N. J.

## IN THE NEWS

PARIS NEWLYWEDS: Two of France's best-known young dancers were recently married during the Paris run of Roland Petit's "Cyrano de Bergerac." The newlyweds are Tessa Beaumont, who has also appeared with the cos. of Bejart and Charrat, and Max Bozzoni, formerly of the Paris Opera Ballet. The full-evening ballet production opened a London season on Nov. 18, may be seen here next fall — possibly with Tessa Beaumont as Roxanne.

*Beaumont and Bozzoni backstage.*



*Lamppost in Paris' Latin Quarter.*

Photos by Paris Match

*Tessa Beaumont as Lise Rageneau in "Cyrano de Bergerac." Costumes are by Ives Saint Laurent of the Dior salon.*


**NATHALIE BRANITZKA**
CLASSES DAILY
formerly Diaghilev & Ballet Russe de Monte Carlo
939—8th Ave. (56th St.) N.Y.C.
Studio 408 TR 7-4524, JU 2-6536
YUREK LAZOWSKI—CHARACTER

**DANCE EDUCATORS of AMERICA**
Extends
*CHRISTMAS GREETINGS*
To
All DEA Members and Friends
Viola Kruse, Sec'y-Treas.
46-31 193 Street
Flushing, N. Y.
Roy McColloch, Pres.
Columbia
So. Carolina

**ERICK HAWKINS**
CLASSES IN MODERN DANCE
write for brochure 9 • AL 5-6698
24 Horatio Street, New York 14

**NATIONAL ACADEMY OF BALLET**
Non-profit, tax exempt, Educational organization for Ballet Teachers
A non-profit educational organization for teachers
For Info: Sec'y, 117 W. 54th St., N. Y. 19, N. Y., JUdson 6-3799

**AMERICAN BALLET CENTER**
Dir.: Robert Joffrey
Official School of
THE AMERICAN BALLET CENTER CO.
*and the*
ROBERT JOFFREY THEATRE BALLET
*Faculty: Robert Joffrey • Gerald Arpino • Fernand Nault*
*Lillian Moore • Diana Dear • Rosa Sternov • Beatrice Tompkins*
AMERICAN BALLET CENTER 434 Sixth Ave., N.Y. 11 (cor. 10 St.) ALgonquin 4-8520
School approved by government for foreign students

**INTERNATIONAL Dance School** *Dir. F. Lensky*
BALLET
MODERN
JAZZ
TAP
SPANISH
HINDU
PRIMITIVE
CHARACTER
MUSICAL COMEDY
CONGA DRUMS
ADAGIO
Cholly Atkins
Natacha Boskovic
Sonya Dobrovinska
Vitale Fokine
Herman Howel
Anna Joos
Alma Kaaber
Vassili Lambrinos
F. Lensky
Carmencita Lopez
Larry Maldonado
Amun Ram
Tom Roba
Dean Sheldon
Frank Wagner
Harry Woolever
Carnegie Hall Studio #819 CO 5-9090 CI 7-6056

# THE AMERICAN BALLET THEATRE

**Lucia Chase** *and* **Oliver Smith,** *directors*

**Company of One Hundred**

**Symphony Orchestra**

## *TWENTIETH ANNIVERSARY GALA*

## *SPRING SEASON*

## *METROPOLITAN OPERA HOUSE*

## *APRIL 18 — MAY 7, 1960*

**THE AMERICAN BALLET THEATRE, 1790 BROADWAY, NEW YORK 19, N. Y. PLaza 7-7035**

# DANCE MAGAZINE ANNUAL DIRECTORY OF DANCE ATTRACTIONS, CHOREOGRAPHERS AND LECTURERS

## INTRODUCTION

Dance as a box office attraction broke all its own records during the 1958-1959 season. There was, of course, a very special reason — the invasion of the Russians. That redoubtable long-time servant of the arts, impresario Sol Hurok, overwhelmed us a couple of years ago with the Moiseyev Company. But this past season he brought to America two even larger Soviet attractions — the glittering Bolshoi Ballet, and the huge Russian Festival of Music and Dance. The feverish demand for tickets made it necessary to present both extravaganzas in the very largest auditoriums available and, in several cities, in arenas equivalent in size to New York's Madison Square Garden.

The smash success of the Russians has served to solidify the position of *all* dance as a top-flight entertainment and cultural attraction. This "exposure" has created a new army of dance enthusiasts now benefiting the American companies, smaller ensembles and soloists, as well as for the non-Russian imports. The audience statistics go into the many millions when one considers that dance has achieved a solid entrenchment on television comparable to the place it won in motion pictures. The trend toward more dance continues to be upbeat on the many Community and Civic Concert series and on the college circuit; clubs and organizations are constantly seeking out dance personalities of vitality and charm; and there is no let-up in that great new market for performers and choreographers — the large industrial shows. Summertime for the choreographer and the dancer is far from a slack season as a result of the phenomenon of ever-larger musicals in tent theatres and the giant dance productions in outdoor amphitheatres.

Until the publication of our first Directory a year ago, there was no single place where someone looking to book dance talent could get a fairly accurate idea of what was available. Methods were hit-and-miss. The appearance of the Directory brought many letters complimenting *Dance Magazine* for providing a much-needed service to the dance world. One television producer told us that he lined up a nine-part series in quick order from the data found in last year's booking issue.

Readers will note that this new edition contains thirty-eight pages, as compared to last year's twenty-two pages. It is hoped that our annual service feature will make impresarios, local bookers, television, film and club producers even more aware of the rich dance material available, and where it can be reached. (To be doubly sure our efforts are well utilized, we have made a special mailing of this issue of *Dance Magazine* to the leading managers and bookers of entertainment talent from coast to coast.)

Please note that in this Directory all listings have been limited to professionals. Omitted are individual dancers, no matter how excellent or famed, who have not prepared an "attraction." All listings are of companies, soloists, choreographers or lecturers who have a specifically formulated program or "specialty" which is immediately usable.

It is our hope that this Directory, which has been compiled with the cooperation of those in the dance field, will grow more and more complete each year. Any professional dance attractions which are not listed herein are cordially invited to furnish us with information to be included in next year's edition.

### KEY

*Following are complete titles and addresses for agencies which have been abbreviated in Directory listings:*

*COLUMBIA ARTISTS MANAGEMENT, INC., 111 W. 57, NYC 19, or 427 W. 5th St., Los Angeles 13, Cal.: GENERAL ARTISTS CORP. (GAC), 640 5th Ave., NYC 19, or 9650 Santa Monica Blvd., Beverly Hills, Cal.: WILLIAM MORRIS AGENCY, INC., 1740 Broadway, NYC 19, or 151 El Camino, Beverly Hills, Cal.: MUSICAL ARTISTS, 119 W. 57, NYC 19: MUSIC CORPORATION OF AMERICA (MCA), 598 Madison Ave., NYC 22, or 9370 Santa Monica Blvd., Beverly Hills, Cal.: NATIONAL ARTISTS CORP., 711 5th Ave., NYC 22, or 427 W. 5th St., Los Angeles 13, Cal.: IRWIN PARNES INDEPENDENT CONCERTS & ARTISTS, 5525 Wilshire Blvd., Los Angeles 36, Cal.: SAVOY ENTERPRISES LTD., 250 W. 57, NYC 19: PAUL SZILARD PRODUCTIONS, INC., 250 W. 57, NYC 19: TELEVISION ARTISTS CORP., 527 Madison Ave., NYC 22.*

# *ANNOUNCING*

THE DEBUT OF THE

## *AMERICAN BALLET CENTER COMPANY*

**Company of 25/Orchestra**
**U.S. tour begins Jan., 1960**

AND THE

## *ROBERT JOFFREY THEATRE BALLET*

**Currently on its fourth coast-to-coast tour**

**Both companies produced and directed by Robert Joffrey**

**BOOKING: COLUMBIA ARTISTS MANAGEMENT INC., 113 W. 57 St., NYC 19**
**Personal Direction; Judson, O'Neil & Judd**

**THE AMERICAN BALLET CENTER, 434 Sixth Ave., NYC 11**
**is the official school of**
**The American Ballet Center Company and the Robert Joffrey Theatre Ballet**

## *DON de NATALE*

**Spanish dancer — Choreographer**
**Specialty: Flamenco—Jazz**

***Available as soloist, leading dancer, or choreographer***

**Write: 322 West 55th St.**
**New York, N. Y.**
**CI 5-3465**




### A

**PAT ADAIR:** Ballet, tap, acrobatic, soloist: Booking, Jules Ziegler, 545 5th Ave., NYC.

**NOEL ADAM:** Ballet soloist: available for guest appearances, TV, etc.: Rep., MCA.

**ALVIN AILEY & CO.:** Modern repertory: Rep., Musical Artists.
**(See adv. p. 46)**

**JOYCE AIMEE QUINTETTE:** Specialty dancers: Pers. Rep., Hal Belfer, 465 So. Detroit, L.A. 36, Cal.: Booking, MCA, Beverly Hills, Cal.

**TYBEE AFRA:** See JOHN BRASCIA & TYBEE AFRA.

**BILLY ALBERT & THE ARDREY SISTERS:** Specialty dance act: Booking, Wm. Morris.

**FRANCES ALENIKOFF:** See AVIV DANCE THEATRE.

**ROD ALEXANDER:** TV, theatre, club choreographer: Rep., Ashley—Steiner Agency, Inc., 579 5th Ave., NYC.

**ALLEGRO AMERICAN BALLET CO.** (Robert Lunnon & Doreen Tempest, Dirs.): Classical & contemporary repertory: Rep., Howard R. Will Concert Mgt., 332 So. Michigan Ave., Chicago, Ill.

**GUY ALLISON:** See HELEN TAITT & GUY ALLISON.

**ALL NATIONS DANCERS OF THE YWCA:** 5 dancers: Dances of Africa, Israel, Japan: Booking, Patricia Hull, YWCA, 695 So. Catalina St., L.A. Cal.

**ALICIA ALONSO & IGOR YOUSKEVITCH:** Guest ballet appearances with symphonies & local ballet co's: Mgt., Concert Associates, Inc., 36 W. 57, NYC 19.

**AMERICAN BALLET THEATRE:** 50 dancers, orch., technicians (total 100): diversified repertory from classics to modern: Booking, John Onysko, Amer. Ballet Theatre, 1790 B'way, NYC 19.
(See adv. p. 30)

**AMERICAN MIME THEATRE:** 6-7 performers, no musicians: Varied repertory of 30-min. mime plays: Booking, Paul J. Curtis, Dir., 208 W. 68, NYC 23.

**ANDRE, ANDREE & BONNIE:** Novelty French mannequin-dancers: Booking, Mercury Artists, 730 5th Ave., NYC 19.

**ANDREA DANCERS:** Specialty dancers: Rep., GAC.

*"The audience clapped wildly, shouted, 'Ole!' and even tossed hats into the air!"*

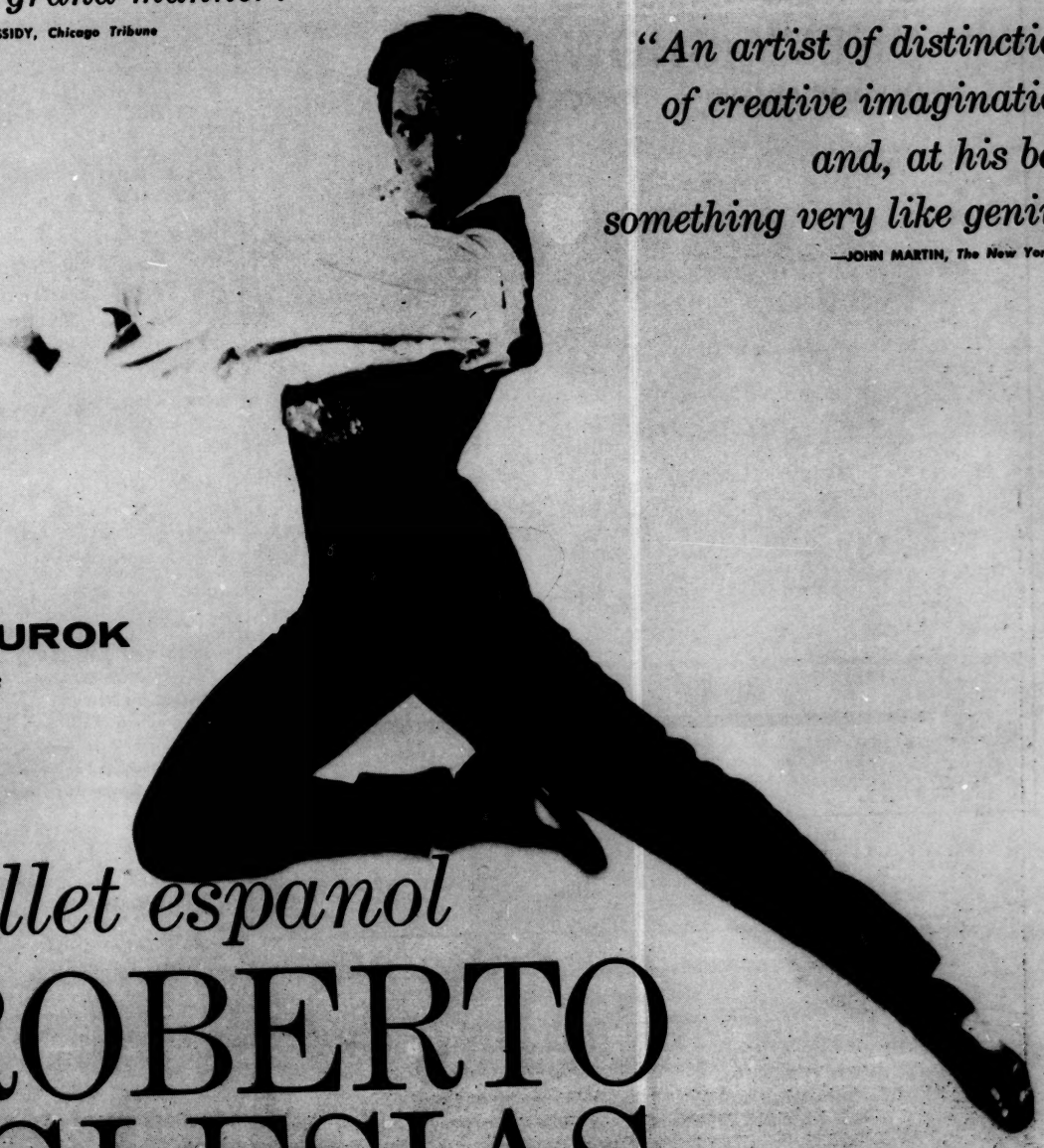
—WALTER TERRY, *New York Herald Tribune*

*"Spanish dancing in the grand manner!"*

—CLAUDIA CASSIDY, *Chicago Tribune*

*"An artist of distinction, of creative imagination, and, at his best, something very like genius!"*

—JOHN MARTIN, *The New York Times*



**S. HUROK**

*presents*

*ballet espanol*

# ROBERTO IGLESIAS

# TONY CHARMOLI

## NBC-TV
## DINAH SHORE
## CHEVY SHOW

**TV EMMY AWARD • DANCE MAGAZINE AWARD**

## ANNE WILSON

Ballerina — Choreograher

## THE BALLET STORY

— a fully costumed dance program with narration
U. S. Tour, 1959-60, 1958-59, 1957-58
Pitchlochry Festival Theatre, Scotland, 1960
Available for U.S., October 1960

**THE KEEDICK LECTURE BUREAU, Inc.**
**475 Fifth Avnue, N. Y. C. 17**


**DIRECTORY OF DANCE ATTRACTIONS**

**THOMAS ANDREW:** Choreographer: **THOMAS ANDREW & CO.:** Ballet repertory: Address, 66 E. 83, NYC 24.

**JERRY ANTES:** Specialty dancer: Rep., Wm. Shiffrin Agency, 449 So. Beverly Dr., Beverly Hills, Cal.

**MARY ANTHONY DANCE THEATRE:** 7-14 dancers, pianist or tape accompaniment: Contemporary repertory, from dramatic to lyric & comedy: Booking, Tom Skelton, c/o Anthony, 61 4th Ave., NYC 3.
(See adv. p. 58)

**JAN & JACK ARCHER:** Specialty dancers: Booking, MCA.

**DONN ARDEN:** Choreographer: Address, 6230 Sunset Blvd., Hollywood 28, Cal.
(See adv. p. 46)

**GEORGE ARNOLD DANCE & ICE ATTRACTIONS:** Night club specialty: Rep., Hal Belfer, 465 So. Detroit, L.A. 36, Cal.: Booking, MCA.

**BARRY ASHTON:** Dancer-choreographer: Rep., Wolf Kochmann, 8720 Beverly Blvd., L.A. 48, Cal.

**HARRY ASMUS:** Choreographer TV, concerts, musicals: Address, Ballet Stage, Inc., 265 W. 54, NYC 19. Mgt., Joseph Wilson, 348, W. 56, NYC 19.

**AUGIE & MARGO:** Specialty dancers: Booking, MCA.

**AVIV DANCE THEATRE:** 2-6 dancers, 2-3 musicians: Biblical & Israeli folk themes: Dir. **FRANCES ALENIKOFF** available as soloist & choreographer: Rep., Jewish Lecture Bureau, 145 E. 32, NYC 16. Booking, Martin Freedman, Lilith Prods., 345 E. 42, NYC 17. (Mid-West, Pryor-Menz Concert Service, Council Bluffs, Ia.)

**B**

**JACK BAKER:** Choreographer: Booking, MCA, Beverly Hills, Cal.

**GEORGE BALANCHINE:** Choreographer: Address: NYC Ballet, 130 W. 56, NYC 19.

**BALLET CELESTE:** Classical & contemporary repertory by co. of young people: Booking, Dorothy Clifford, 1638 Market St., San Francisco, Cal.

**BALLET DES ETOILES DE PARIS-MISKOVITCH:** 8 dancers, 2-piano accompaniment: Classical & contemporary repertory: Rep., Paul Szilard Prods.
(See adv. p. 66)

# *ROD ALEXANDER'S*
# DANCE JUBILEE

Company of Twenty-One
American Popular and Folk Dancers
Singers & Musicians
starring
***ROD ALEXANDER* and *GEMZE DE LAPPE***
featuring
CARMEN GUTIERREZ — LOU KRISTOFER
and DALE MONROE
with dancers:
Audre Deckman
Wakefield Poole
Carole D'Andrea
Patrick Cummings
Bella Sholom
Pat Heim

Musical Director: Dan Gordon
Management: Ray Smith
Ashley Steiner Agency
579 Fifth Avenue
New York, N. Y.
MU 8-8330

*Last Season's Concert Smash Hit. Now on World Wide Tour Under Auspices U.S. State Dept. in Conjunction with ANTA. Available Spring Season* 1960 *Fall & Winter* 1961.

# JUNE TAYLOR DANCERS

Jan. 9-17, 1960 Memphis, Tennessee Automobile Show

Jan. 20-24, 1960 Lincoln, Nebraska Automobile Show

# JUNE TAYLOR DANCERS

Louis Jourdan-Jerry Lewis TV Spectacular

Cocoanut Grove, Los Angeles

Dec. 26 - Jan. 31, 1960

Rep: Music Corporation of America
598 Madison Ave., NYC
Personal Management: Sol Lerner
1755 Broadway, N.Y.C.

---

The Royal Winnipeg Ballet
of Canada

Director ARNOLD SPOHR Ballet Master MIRO ZOLAN
and company of
TWENTY DANCERS
Hudson's Bay Co., Winnipeg, Canada

## DIRECTORY OF DANCE ATTRACTIONS

**BALLET QUARTETTE:** See ANDRE EGLEVSKY'S PETIT BALLET.

**BALLET RAMBERT:** 15-26 dancers: Classical, contemporary repertory: Mgt., Jay K. Hoffman, 68 Montague St., Brooklyn Hts., NY.

**BALLET RUSSE DE MONTE CARLO:** 40 dancers, 20 musicians: Classic to contemporary repertory: Address, 120 Madison Ave., NYC 16. (See adv. p. 51)

**BALLET THEATRE:** See AMERICAN BALLET THEATRE.

**BALLET THEATRE DE PARIS DE MAURICE BEJART:** 15-26 dancers: Modern repertory: Mgt., Jay K. Hoffman, 68 Montague St., Brooklyn Hts., NY.

**EDMUND BALLIN:** Choreographer: Rep., Baum-Newborn Agency, 743 5th Ave., NYC 22.

**MAGGIE BANKS:** dancer-choreographer: Rep., Marvin Moss, MCA, Beverly Hills, Cal.

**MAGANA BAPTISTE & CO.:** 5 dancers, 2 drummers: E. Indian repertory: Address, 678 Turk St., San Francisco 2, Cal.

**JOSE BARRERA FLAMENCO DANCE CO.:** Rep., Musical Artists. (See adv. p. 46)

**RICHARD & EDITH BARSTOW:** Choreographers: Booking, Wm. Morris.

**MARTA BECKET:** Solo mime programs, tape accompaniment: Address, 73 W. 46, NYC 36. Booking for children's programs, Briggs Mgt., 1475 B'way, NYC 36. (See adv. 42)

**RALPH BEAUMONT:** Choreographer: Rep., Richard Seff, MCA.

**JOHN BEGG BALLET CARNIVAL:** 6 dancers: Programs for adults or children: Booking, E. G. Haynes Mgt., 420 Lexington Ave. NYC 17.

**HAL BELFER:** Choreographer-director-producer: Address, 465 So. Detroit, L.A. 36, Cal. Mgr., May Osborne, 426 So. Hill St., L.A., 13, Cal.

**FRED BERK'S HEBRAICA DANCERS:** 8 dancers, pianist, narrator: Dance plays on Chassidic, Israeli, Oriental themes. Also children's programs. Rep., Jewish Lecture Bureau, 145 E. 32, NYC 16. ("A Trip Around the World," dance scenes for children, booked by Musical Artists.)

COLUMBIA ARTISTS MANAGEMENT presents

# RUTH PAGE'S CHICAGO OPERA BALLET

FOURTH SOLD-OUT TOUR
January—April 1960

**Starring**
**MELISSA HAYDEN**
**KENNETH JOHNSON**
**VERONIKA MLAKAR**
**BARBARA STEELE**
**Patricia Klekovic — Orrin Kayan**
**Dolores Lipinski — Fred Strobel**
**and Guest Star JOHN KRIZA**
CORPS DE BALLET
ORCHESTRA Conducted by Neal Kayan
Ballet Mistress Etta Buro

Now Booking 1960-61 TOUR WEST OF CHICAGO, INCLUDING COAST

Columbia Artists Management Inc., 111 West 57th St., Personal Direction: Kurt Weinhold and Thomas Thompson

# ILLINOIS BALLET

Incorporated Not For Profit

DIRECTORS: RICHARD ELLIS
CHRISTINE DU BOULAY

GUEST ARTIST: ERIC BRAUN

and company of

TWENTY DANCERS

ILLINOIS BALLET

For Information Write To: 20 E. Jackson Blvd., Chicago 4, Illinois

# HELEN TAMIRIS

CONTACT: WEISSBERGER & FROSCH
120 East 56 Street
PLaza 8-0800

# PAUL TAYLOR AND DANCE COMPANY

CONTEMPORARY PROGRAMS
MASTER CLASSES

BOOKING NOW: RUTH SCHNEIDMAN, 162-21 Powells Cove, Whitestone, N. Y.

# JEAN ERDMAN DANCER CHOREOGRAPHER

Available as SOLOIST and with DANCE COMPANY

*"A UNIQUE THEATRE OF DANCE"*

NOW ON TOUR: A LEADING CRITIC WRITES

*A ONE-WOMAN THEATRE who can fill the stage with color and imagery and can make the space around her take shape and movement of its own. Her power to HOLD AN AUDIENCE ABSORBED FOR AN ENTIRE EVENING depends on many factors . . . VERSATILITY OF STYLE AND SUBJECT, AN ALMOST INEXHAUSTIBLE DANCE VOCABULARY, and . . . effective attention to STAGING, COSTUMING AND LIGHTING.*

*On the comedy side . . . HILARIOUS . . . CHEERFULLY IRREVERENT . . . DELIGHTFULLY MALICIOUS PARODY . . . FANTASTIC BODILY CONTROL . . . GRAVITY-DEFYING BALANCE, IMPECCABLE RHYTHM, TECHNICAL BRILLIANCE AND FLUENCY OF MOTION.*

*JOHN H. HARVEY, St. Paul Pioneer Press.*

Management:
NORWOOD BAKER
200 West 57th St.
New York 19

## DIRECTORY OF DANCE ATTRACTIONS

**BILLIE BERRI TRIO:** Specialty dance act (ballet, tap, jazz): Pers. Rep., Mel Gerds, On Call Theatrical Talent, 435 No. Roxbury Dr., Beverly Hills, Cal. Booking, Eddie Cochran Agency, 1213 No. Highland Ave., Hollywood 38, Cal.

**VALERIE BETTIS:** Choreographer: Booking, MCA. **VALERIE BETTIS & CO.:** 8-10 dancers: Contemporary repertory: Address, 125 W. 11, NYC 14.

**BHASKAR:** Hindu dancer, solo, duet, or programs with co. of 5, tape accompaniment: Rep., Paul Szilard Prods.
(See adv. pp. 49 & 66)

**DEE BLACKER:** Choreographer: Address, 331 No. La Cienega, Los Angeles, Cal.

**CHARLES H. BLAKE PRODS.:** Staging, choreography: Addresses, 6087 Sunset Blvd., Hollywood 28, Cal., 250 W. 57, NYC 19, 1253 So. 3rd St., Louisville 3, Ky.
(See adv. p. 56)

**TODD BOLENDER:** Choreographer: Address, 176 E. 95, NYC 28.

**LEONARD BOUCHER:** Choreographer-dancer-lecturer: Agt., Mary Dooling, 730 5th Ave., NYC 19.

**GLORIA ANN BOWEN:** TV & concert ballet soloist: Address, 523 W. 121, Apt. 62, NYC 27.
(See adv. p. 39)

**JACK BOYLE:** Choreographer: Address, CBS-TV, 7800 Beverly Blvd., Hollywood 36, Cal.

**BOBBY BRANDT:** Specialty dancer: Rep., GAC.

**JOHN BRASCIA & TYBEE AFRA:** Specialty dancers: Bookings, MCA.

**MARC BREAUX:** Choreographer: Address, 400 E. 59, NYC 22.

**SHIRLEY BROUGHTON DANCE CO.:** 27 dancers (NYC), 8 dancers (tour), pianist or tape accompaniment: Modern, ballet, opera ballet works: Dir., Shirley Broughton, 112 W. 21, NYC 11. See also 5 O'CLOCK DANCE CO.
(See adv. p. 67)

**ERIK BRUHN:** Premier danseur: Booking for guest appearances, Paul Szilard Prods.
(See adv. p. 66)

## JOHN BUTLER
## CHOREOGRAPHER

**Personal Representative: FREDA D. MILLER**
**237 E. 81st Street**
**New York 28, N. Y.**

**JACK BUNCH:** Modern jazz dancer-choreographer: Address, Rainbow Studios, 1627 Cahuenga, Hollywood, Cal.

**BUSTER BURNELL:** Line choreographer: Booking, MCA.

**ETHEL BUTLER:** Modern dancer-choreographer: Concerts, master lessons with group: Address, 2130 Florida Ave. NW, Washington 8, DC.

**JOHN BUTLER:** Choreographer: Pers. Rep., Freda D. Miller, 237 E. 81, NYC 28.
(See adv. p. 39)

**GUNTER BUCHTA & JOYDA PARRY:** Folk & ballroom lecture-demonstrations: Address, Joyda Parry, 11 Avon Crescent, Spryfield, NS, Canada.

**BETTY BYRD:** See HOCTOR & BYRD

C

**CARMA & YACKY:** Adagio dancers: Rep., GAC.

**NICK CASTLE:** choreographer Rep., Wm. Morris, Beverly Hills, Cal.

**CORNELIA CERF:** Dancer, choreographer, lecturer: "Dancing Spain" program or varied works, recorded accompaniment: Booking, Cornelia G. Turner, 316 4th Pike Bldg., Seattle 1, Wash.

**MARGE & GOWER CHAMPION:** Theatre, film, TV specialty dancers: **GOWER CHAMPION:** Choreographer: Booking, Louis Shurr, 327 No. Rodeo Dr., Beverly Hills, Cal. or 1501 B'way, NYC 36.

**CHARLESTON W. VA. BALLET:** 25 dancers: classical ballet, modern & character programs: Rep., Willard Matthews Concert Mgt., 200 E. 36, NYC 16.

**THE CHARLOTTES:** Novelty acrobatic works: Booking, Lorraine Bruner, 415 Winston Dr., Lemay 25, Mo.

**TONY CHARMOLI:** Choreographer: Rep., Ashley—Steiner Agency, 449 Co. Beverly Dr., Beverly Hills, Cal.
(See adv. p. 34)

**CHICAGO OPERA BALLET:** 28 dancers, 14 musicians, 8 technicians: Repertory of ballet prods. by Ruth Page & others: Booking, Columbia Artists Mgt. See also RUTH PAGE.
(See adv. p. 37)

**CHILDREN'S DANCE THEATRE:** 6 dancers, narrator, recorded accompaiment: Dance stories for children: Address, Erika Thimey, 2934 M St., NW, Wash., D.C.

**CHINESE NATIONAL THEATRE:** Dancers, singers, musicians from Formosa: Rep., Jerry Hoffman, Savoy Enterprises.
(See adv. p. 55)

**LEW CHRISTENSEN:** Ballet choreographer: Address, S. F. Ballet, 378 18th Ave., San Francisco, Cal.

**WILLAM CHRISTENSEN:** Ballet choreographer: Address, Ballet Dept., U. of Utah, Salt Lake City, Utah.

**GEORGE CHURCH:** Ballet, tap soloist: Booking, Jules Ziegler, 545 5th Ave., NYC.

**CIRCUS OF THE ORIENT:** Dancers, acrobats, circus performers from Formosa (arena attraction): Rep., Jerry Hoffman, Savoy Enterprises.
(See adv. p. 55)

Photo: Martha Swope

### *Gloria Ann Bowen:*

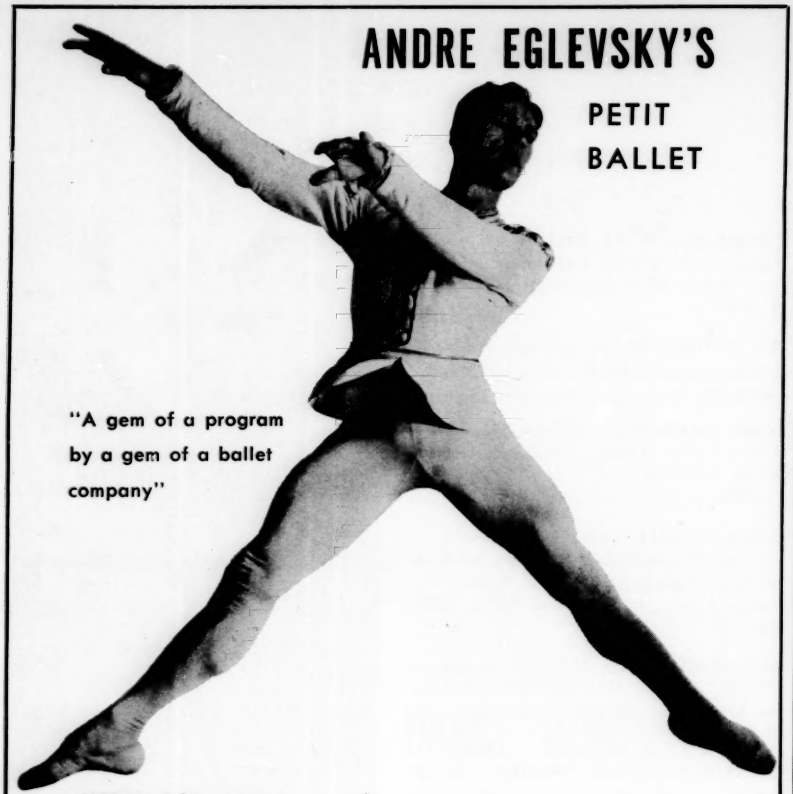
**TV and concert ballet soloist. With N.Y. City Festival Ballet two seasons as soloist. Professional credits include TV shows, dance concerts and commercials. Available ballet solos and adagio work.**

523 W. 121 St., Apt. 62
NYC 27
MO 2-2831

## JEAN-LÉON DESTINÉ
***& HIS HAITIAN DANCE CO.***
***Singers***
***and Drummers***

Booking Manager: MUSICAL ARTISTS
119 West 57th St.
New York 19, N.Y.

# ANDRE EGLEVSKY'S PETIT BALLET



"A gem of a program by a gem of a ballet company"

*1959-60 Achievements — Symphony, Ballet, Operetta, Festival, T.V. (90) Concert Appearances*
*Hudson Celebration Festival*
*Carter Barron, Amphitheatre*

*musical artists*

*Now touring*
119 WEST 57th STREET
NEW YORK 19, N. Y.



# *Tom Hansen*

## *choreographer*

*ASHLEY-STEINER AGENCY*
*579 Fifth Avenue, N. Y. C.*
*MU 8-8330*

*449 S. Beverly Drive*
*Beverly Hills, Calif.*
*Crestview 4-8511*


## DIRECTORY OF DANCE ATTRACTIONS

**THE CLARK BROS.:** Specialty dancers: Rep., GAC.

**JIM & MARGE CLELLAND:** Ballroom exhibition program including Int'l Style. Also lecture-demonstrations with formation team: Address, 3 Charles St. W., Toronto, Can.

**JACK COLE:** Modern jazz dancer-choreographer: Rep., Josh Meyers, 45 W. 45, NYC 36.

**FELISA CONDE:** Choreographer: Address, 38 Perry St., NYC 14.

**CONN & MANN:** Tap team: Rep., GAC.

**JOHNNY CONRAD & HIS DANCERS:** Specialty dancers: Rep., GAC.

**CONTEMPORARY DANCERS OF SAN FRANCISCO:** Repertory of 32 modern dance-theatre works: short or full eve. prods.: Address, 1725 Washington St., San Francisco, Cal.
(See adv. p. 65)

**CONTEMPORARY DANCE PRODUCTIONS:** 8-10 dancers, tape accompaniment: Modern repertory: Booking, Jack Moore, 126 E. 10, NYC 3.

**BUSTER COOPER:** Modern jazz dancer-choreographer: **BUSTER COOPER DANCERS:** Night club specialty act: Address, Box 4952, Dallas 6, Tex.

**MARGARITA CORDOVA & HER SPANISH DANCERS:** 4 dancers, 2 guitarists, pianist: Flamenco, classical Spanish, regional folk program: Rep., Ray Bowman, West Coast Artists, 5959 Franklin Ave., Hollywood 28, Cal.

**NORMAN CRIDER:** Specialty dancer & baton twirler: Address, 838 Diversey St., Chicago 2, Ill.

**MERCE CUNNINGHAM & CAROLYN BROWN:** Modern duet programs, lecture demonstrations: **MERCE CUNNINGHAM & DANCE CO.:** 6 dancers, 2 musicians: Contemporary repertory: Pers. Mgr., Isabelle Fisher, 17 Minetta St., NYC 12.
(See adv. p. 47)

**D**

**DAGENHAM GIRL PIPERS & DANCERS:** Scottish co., of 100: Rep., Jerry Hoffman, Savoy Enterprises, 250 W. 57, NYC 19.
(See adv. p. 55)

**LOUIS DA PRON:** Choreographer: Address, Roncom Prods., 405 Park Ave., NYC 22.

**"DANCING AS FAR REMOVED FROM RUSSIAN BALLET AS THE JET AGE IS FROM THE PONY EXPRESS!"***

**NEW YORK**

"Watching Mr. Cunningham is ever a delight. He is one of the finest dancers of our day, technically brilliant, as lithe as an animal, master of mercurial action, and as a performing personality, close to hypnotic."
—Walter Terry, New York Herald Tribune

"Mr. Cunningham is a fine performer . . . inventive and expert."
—John Martin, New York Times

**SAN FRANCISCO**

"Cunningham's company, like their director, possess both an incomparable range of technique and personalities well worth projecting by means of it."
—Alfred Frankenstein, San Francisco Chronicle

*—Marjory M. Fisher, San Francisco News

**CHICAGO**

"The finest, most expert dancing one is likely to see in a long time . . . it was a most exhilarating evening. One is grateful for his provacative and original art. Cunningham is a magnificent dancer . . . in his group the bodies are sensitively tuned instruments."
—Ann Barzel, Chicago American

"Utterly tantalizing . . . his choreography is consistently interesting and dramatic."
—Glenna Syse, Chicago Sun-Times

**BOSTON**

"A handsome company of six, superbly executed episodes . . . curiously classic within a modern framework and profoundly satisfying."
—Lyon Phelps, Boston Herald

"Here was a glittering mechanism of techniques . . . so superbly performed it was received with loud huzzas. He and his company functioned like watchwork jewels."
—Margaret Lloyd, Christian Science Monitor

**WASHINGTON**

"Definitely a triumph . . . as no other dancer, he makes one keenly aware of the human body as a lone vessel afloat in a vast sea of space and silent sound . . . with his sharply delecting, clean-lined choreography, he presented an evening that was challenging and stimulating."
—Jean Battey, Washington Post and Times-Herald

**PROVIDENCE**

"An evening with Merce Cunningham is a unique experience . . . an exploration of time and space in a new fashion. He achieves fantastic mood and poetic lyricism which only shows what great talent this dancer-choreographer has. He can create wierdness and wonderment and make it come to life in a most impressive manner."
—Walter Sorell, Providence Journal

# MERCE CUNNINGHAM AND DANCE COMPANY

**JOHN CAGE, MUSICAL DIRECTOR**

**DAVID TUDOR, PIANIST**

**AVAILABLE TO ALL ORGANIZED SERIES**

**AND ASSOCIATIONS, COLLEGES AND FESTIVALS . . .**

**FOR BOOKING INFORMATION AND BROCHURE**

**WRITE OR WIRE COLLECT TO PERSONAL MANAGER:**

**ISABELLE FISHER, 17 MINETTA STREET, NEW YORK CITY 12**

# JEANNE ELYSE

TV & MUSICAL
COMEDY DANCER

Currently appearing as
Lolita in "The Boyfriend"

**REPRESENTED BY:**
**JEFF HUNTER**
**420 MADISON AVE., N. Y.**
**PL 5-9611**



**DIANE & VOL QUITZOW**
MODERN DANCE
CONCERTS
CLASSES
LECTURE DEMONSTRATIONS
435 E. 81 St. N.Y.C. UN. 1-3584


## DIRECTORY OF DANCE ATTRACTIONS

**THE DANCE ARTS GROUPS:** Leah Dillon & 3 dancers, narrator: Dances of many countries: Mgt., Michael Podoli, 171 W. 71, NYC 23.

**DANCE DRAMA CO.** (Emily Frankel): 8 dancers, tape accompaniment: Varied repertory, ballet, modern, comedy: Booking, Musical Artists.
(See adv. p. 46)

**DANCE DRAMA DUO** (Emily Frankel & partner): Modern & ballet solos, duets: Rep., Musical Artists.
(See adv. p. 46)

**DANCE JUBILEE:** Rod Alexander, Gemze de Lappe & 10 dancers, orch.: "Minstrel Days to Swingtime" program: Rep., Ashley—Steiner Inc., 579 5th Ave., NYC.
(See adv. p. 35)

**THE DANCEMAKERS:** 5 dancers, tape accompaniment: Contemporary dances by 7 choreographers: Address, 65 Stockdale Rd., Needham, Mass.

**THE DANCE PLAYERS:** See EUGENE LORING.

**DANCE QUARTET:** 4 dancers, musician: modern repertory works, lecture-demonstrations, master classes: Booking, Russell T. Weil, 1329 E St., NW, Washington 4, D.C.
(See adv. p. 58)

**DANCE QUINTET:** 5 dancers, tape or piano accompaniment: Modern repertory: Booking, Bebe Alpert Gross, 2451 Arlene Ave., Dayton 6, O.

**DANCERS OF BALI:** 45 dancers & musicians: Rep., Paul Szilard Prods.
(See adv. p. 66)

**DANCERS WORKSHOP** (Ann Halprin, Dir.): Modern repertory: Address, 17 Ravine Way, Kentfield, Cal.

**LEON DANIELIAN:** Dancer-choreographer: Address, Ballet Russe de Monte Carlo School, 120 Madison Ave., NYC 16.

**DANNY DANIELS:** Choreographer: Booking, Wm. Morris.


For everyone interested in dance:

**THE AMERICAN BALLET**
***by Olga Maynard***
**Tells the story of the men and women who formed the national ballet theatre. With a Foreword by Ted Shawn.**
**Publ. Macrae Smith Co. On sale everywhere. $7.50**

# MARTA BECKET
***Dance Mime***

**". . . a one-woman show, ingenuous, imaginatively staged . . . brilliant performance, a veritable tour de force, and Miss Becket reaped hearty applause." (MUSEUM OF ART)—George Kent Bellows, Evening Sun, Baltimore, Md.**

**". . . audience watched with equal fascination as Miss Becket assumed 14 successive roles while presenting original dance mimes." —UNIVERSITY OF DUBUQUE, Dubuque, Iowa.**

**"Danseuse interprets fanciful ballet with brilliant mimicry." (WOMAN'S CLUB)—Rockford, Ill. Morning Star.**

**"Dance roles get rousing Pops salute . . . audience broke routine with laughter or applause." (BUFFALO PHILHARMONIC ORCHESTRA) — Kenneth Gill, Buffalo, N. Y. Courier-Express.**

**"Becket enchants audience." (STATE TEACHERS COLLEGE) — Dorothy Collins, Moorhead, Minn.**

**"Marta Backet is impressive in ballet performance here." (CHARLESTON BALLET)—Bayard F. Ennis, Charleston, W. Va. Gazette.**

* * *

National Artists Corp.
Lecture & Special Attraction Div.
711 Fifth Ave., NYC 22.


## HAVE BUS, WILL TRAVEL

There was a time when it was felt that travel by bus was for the peasants, and definitely not appropriate to the dignity of touring artists of the dance. In days gone by the mode of transportation was train. The star would have a drawing room. Some featured dancers and *all* the musicians and stage hands would have lower berths. Everybody else was stashed away in uppers.

Now, in most cases, that's all changed. Principal reason for the conversion to bus travel is that it's really less of a grind

*FRANK WAGNER*
CHOREOGRAPHER

*Beatrice Lillie, Billy de Wolfe*
*in Ziegfeld Follies*
*Babes in Arms (Revival)*
*Pontiac Industrial*
*Armstrong Linoleum*
*TV Commercials*
*Ed Sullivan Show*
*Latin Quarter*
*Versailles*
*Camp Tamiment*
*Green Mansions*
*Judith Anderson in "Comes a Day"*
*Pittsburgh Civic Light Opera*

140 W. 55 St., N. Y. 19
PL 7-3696

for the travelers. Buses are now being designed with *people* in mind — somebody has remembered to provide at least a semblance of leg room.

It has become more and more difficult to coordinate the needs of a touring attraction with the timetables of the railroads. It never seems to fail that the train one must catch to make the next date is a "local" which departs somewhere between 12:30 A.M. and 6:45 A.M. With its own chartered bus a traveling company can create a reasonably civilized timetable of its own. Furthermore, the bus can proceed directly from hotel to hotel, or theatre to theatre. Thus eliminated are the time and the great expense for loading and unloading, extra trucking, extra taxis.

Buses today are not only more livable, but more versatile. Smaller companies can have vehicles in which the rear section of seats is removed to provide space for costumes to be hung on hangers and where scenery, luggage and musical instruments are readily available. Larger units often use a bus-plus-truck caravan.

For another aspect of touring — i.e., life in a station wagon — see Paul Draper's article on p. 122.

**DIRECTORY OF DANCE ATTRACTIONS**

**ALEXANDRA DANILOVA:** Choreographer-lecturer. Pers. Mgr., Lewis Ufland, 745 5th Ave., NYC 22.

**HENRY DANTON:** Choreographer: Address, Ballet Arts, 61 Carnegie Hall, NYC.
(See adv. p. 45)

**ADAM DARIUS:** Choreographer: Address, 504 W. 55, NYC 19: Diana Hunt Agency, 246 W. 44, NYC 36.

**DARVAS & JULIA:** Specialty dancers: Booking, Wm. Morris.

**R. G. DAVIS MIME TROUPE:** 5 mimes, musician: Program of mime, pantomime, comedy & satire: Mgt., Margaret Weil, 850 Santa Ray Ave., Oakland 10, Cal.

**LIANE DAYDE & MICHEL RENAULT:** Ballet duo: Rep., GAC.

**KATAYA DELAKOVA:** Dancer, choreographer (solo or with co.): Lecture-demonstration workshop: Booking, Nina Gordani, 333 Central Park W, NYC 25.
(See adv. p. 54)

**CARMEN DE LAVALLADE:** Modern soloist: Rep., Helen Keane, 49 E. 96, NYC 28.

**THE DEL MARTINS:** Night club specialty dancers: Pers. Rep., Hal Belfer, 465 So. Detroit, L.A. 36, Cal. Booking, MCA, Beverly Hills, Cal.

**SOPHIA DELZA:** Dances from classical Chinese theatre (solo or with musicians & narrator): Booking, Nina Gordani, 333 Central Park, W, NYC 25.
(See adv. p. 52)

*Stanley Herbertt*
Choreographer

*Soloist* in Ballet Theatre, "Carousel", "Inside U.S.A.", "Brigadoon", "On the Town".

*Choreographer and/or Soloist* Cain Park Summer Theatre, 1949-50; WEWS-TV, Cleveland 1950; Dance Concertante, St. Louis 1951-58; Mid-America Jubilee, St. Louis 1956; Chase Hotel, St. Louis, 1955; St. Louis Civic Ballet 1958-59; Scranton Ballet Theatre 1958-59; Stanley Herbertt Touring Co., 1956-58.

Listed in *Dance Encyclopedia.* Authenticator of Ballet for *New Standard Encyclopedia.*

*Creator* of such outstanding Ballets as "Cinderella"," The Seasons", "Eve of Summer", "Strange Destiny", "Spectrum", "Street Scenes", etc.

Available throughout the year, especially May to September. Interested in and available for Summer Theatre Musicals.

*Stanley Herbertt*
6362 DELMAR BLVD.
ST. LOUIS 30, MISSOURI
Telephone PA 7-1705

**JOE LAYTON**

*Choreographer*

*"On The Town" (Off-Broadway)*
*"Once Upon a Mattress"*
*"The Sound of Music"*

Rep: Flora Roberts
545 Fifth Ave.
NYC 17
MU 7-4137

# HELEN TAITT & GUY ALLISON

**ONLY NEGRO CLASSICAL BALLET TEAM IN THE WORLD**

**Repertory includes:**
**Nutcracker**
**Don Quixote**
**Black Swan**
**Sleeping Beauty**

**Management: STUDIO 13**
**110 East 125th St.**
**NYC 35**
**EN 9-3472**

# JOSEPH LEVINOFF
# CHOREOGRAPHER

**5 Pelican Island**
**Fort Lauderdale, Florida**




**AGNES DE MILLE:** Choreographer: Booking, Wm. Morris.

**DON DE NATALE:** Spanish & Flamenco-jazz dancer, choreographer: Address, 322 W. 55, NYC 19.
(See adv. p. 32)

**DESERT DANCE THEATRE:** See DON & GLENDA FOLK.

**JEAN-LEON DESTINE & HAITIAN DANCE CO.** 5-10 dancers, 2 drummers, flutist: Caribbean song & dance: Booking, Musical Artists.
(See adv. p. 39 & 46)

**DEVI DJA'S INDONESIAN DANCE THEATRE:** 20 dancers & musicians: Mime & music of E. Indies: Rep., West Coast Artists, 5959 Franklin Ave., Hollywood 28, Cal.

**REX DE VORE:** See NYC FESTIVAL BALLET.

**BOB DE VOYE TRIO:** Specialty dancers: Booking, MCA.

**ROYE & JANE DODGE:** Choreographers: Mgr., Henri Gine, Columbia Entertainment Bureau, 1697, B'way, NYC 19.

**ANTON DOLIN:** Choreographer: Booking Jules Ziegler, 545 5th Ave., NYC (See also LONDON FESTIVAL BALLET).

**WILLIAM DOLLAR:** Choreographer: Address, 224 W. 71, NYC 23.

**WISA D'ORSO:** Ballet & modern dancer: Pers. Rep., TV Artists Corp.: Booking, MCA.

**JANE DUDLEY:** Choreographer: Address, 43 W. 93, NYC 25.

**PAUL DRAPER:** Concert tap soloist, piano accompaniment: Booking, Columbia Artists.
(See adv. p. 52)

**THE DANCING DUNHILLS:** Specialty dancers: Rep., Wm. Morris.

**ROLAND DUPREE:** Dancer, choreographer: Address, 368 No. La Cienega, L.A., Cal.

**E**

**JOSEPHINE EARL:** Choreographer: Rep., Jack Pomeroy Agency, 7616 Sunset Blvd., Hollywood, Cal.

**RUTH & JANE EARL:** Specialty dancers: Rep., Fred Waring, c/o Murray Luth, 157 W. 57, NYC 19.

***HENRY DANTON***

offers

***CLASSICAL REPERTOIRE***

Formerly Soloist Sadlers Wells (Royal) Ballet. 1st Dancer International and Metropolitan Ballets (London). Ballets des Champs-Elysees. Ballets de Paris de Roland Petit. Slavenska Ballet Variante. Guest Artist Australian National Ballet.

***Available for Reproduction of The Classical Repertoire***

Sleeping Beauty (4 Acts)
Swan Lake (4 Acts)
Coppelia (3 Acts)
Giselle (2 Acts)
Standard Pas de Deux, etc.

Expert, easy to understand notations of individual numbers available.

**Information: Ballet Arts.**
**61 Carnegie Hall, N.Y.C.**

**ANDRE EGLEVSKY'S PETIT BALLET:** 5 dancers, classical repertory: (Eglevsky also co-stars with Nora Kaye, Lupe Serrano or Patricia Wilde in **BALLET QUARTETTE** & appears with symphonies with Maria Tallchief.): Booking, Musical Artists.
(See advs. pp. 40 & 46)

**WARD ELLIS:** Choreographer: Rep., MCA. Beverly Hills, Cal.

**JEANNE ELYSE:** TV & musical comedy dancer: Rep., Jeff Hunter, 420 Madison Ave., NYC.
(See adv. p. 42)

**MARK EPSTEIN:** Mime, choreographer: solo & group programs, percussion accompaniment: lecture-demonstrations: Rep., Ruth Schneidman, 162-21 Powells Cove Blvd., Whitestone, NY.

**JEAN ERDMAN:** Modern concert repertory, solo programs, master classes, lecture-demonstrations: Booking, Arts Program, Assn. of Amer. Colleges, 200 W. 57, NYC 19.
(See adv. p. 38)

**KIRK EVERETT DANCERS:** 1-6 dancers, pianist-drummer: Repertory of ballet, modern, jazz, works: **KIRK EVERETT** Choreographer, soloist, lecturer: Address, c/o Hayes Registry, 155 W. 46, NYC 36.

**F**

**JUDITH & FELIX FIBICH:** 4-8 dancers, pianist, singer: Chassidic & Israeli dances: **FELIX FIBICH:** Lecture-demonstration, soloist: Rep., Nina Gordani, 333 Central Park W., NYC 25.

**ALEX FISHER:** See HARRISON & FISHER.

**5 O'CLOCK DANCE CO.:** See SHIRLEY BROUGHTON DANCE CO.

**ERNEST FLATT: Choreographer:** Rep., Peter Witt Agency, 37 W. 57, NYC 19.

**RON FLETCHER:** Choreographer: Rep., Jules Ziegler, 545 5th Ave., NYC.
(See adv. p. 64)

**DON & GLENDA FOLK:** Dancers, choreographers (operettas, musicals): Also Dirs. of Desert Dance Theatre: 25 dancers: Address, 1625 E. Camelback Rd., Phoenix, Ariz.

**FOLK FIESTA DANCERS:** 2-10 dancers, tape & recorded accompaniment: Int'l folk & ethnic works in story & dance: Rep., Barbara Isaak, 6154 Lebanon Ave., Philadelphia 31, Pa.

**BOB FOSSE:** Choreographer: Rep., MCA.
(See adv. p. 54)

**BILL FOSTER:** Choreographer: Address, Cooga Mooga Prods., 6 W. 57, NYC 19; Rep., Wm. Morris.
(See adv. p. 62)

**FREDERIC FRANKLIN:** Dancer-choreographer: See WASHINGTON BALLET.

**G**

**IRENE GABRIEL & CO.** 8-9 dancers, piano or tape accompaniment: Dance stories for children, adult concerts, lecture-demonstrations: Address, 170 W. 73, NYC 23.

**WILL GAINES:** Specialty dancer: Rep., Wm. Morris.

**MIDI GARTH:** Concert dance program (solo or with small group), piano or tape accompaniment: Address, 686 B'way, NYC.
(See adv. p. 56)

**PETER GENNARO:** Modern jazz choreographer: Pers. Rep., TV Artists Corp. Booking, MCA.

**EVE GENTRY:** Dancer, choreographer. **EVE GENTRY DANCE CO.:** Modern program, children's program, master classes: Address, 330 E. 43, NYC 17: Pers. Mgr., George Q. Lewis, 360 1st Ave., NYC.

**JOSEPH GIFFORD DANCE THEATRE:** 4 dancers, tape accompaniment: Modern repertory, lecture-demonstrations, master classes: Booking, Norwood Baker, Arts Program, Assn. of Amer. Colleges, 200 W. 57, NYC 19.

**GILA & DOV:** Program of Biblical, Chassidic & modern Israeli scenes: Rep., Nina Gordani, 333 Central Park W., NYC 25.

**GLORIA NEWMAN**
**& COMPANY**

**MODERN DANCE**

**LECTURE DEMONSTRATIONS and CONCERTS**

**NOW BOOKING**
**WESTERN U. S. TOUR**
**SPRING 1960**

**c/o SARK STUDIOS**
**8997 National Blvd.**
**Los Angeles 34, Calif.**
**VErmont 7-3588**

# DONN ARDEN PRODUCTIONS

*Lido, Paris, 14 Years • Desert Inn, Las Vegas, 11 Years • Moulin Rouge, Hollywood, 6 Years • Latin Quarter, New York & Florida, 3 Years • Stardust, Las Vegas, Now 2nd Year.*

*"The latest Donn Arden Revue at the Moulin Rouge has the extravagant look of the old Metro filmusicals and the exuberant look of modern choreography . . . Taste, imagination and showmanship are keys to Arden's talents."*

*RON*
*Daily Variety*

*Office:*
*6230 Sunset Blvd.*
*Hollywood 28, Calif.*


## DIRECTORY OF DANCE ATTRACTIONS

**GINA & GERARDO:** Specialty dancers: Rep., Mercury Artists, 730 5th Ave., NYC 19.

**SHRIMATHI GINA:** Soloist, Dances of India, lecture-demonstrations: Rep., Musical Artists. (See adv. p. 46)

**BOB GINO:** See ORLANDO & GINO.

**AARON GIRARD:** Choreographer: Address, 4635 Tobias Ave., Sherman Oaks, Cal.

**LOTTE GOSLAR'S "PANTOMIME CIRCUS":** 4-7 dancers, narrator, pianist: Dance pantomime program, "For Humans Only": Address, 1936 Pinehurst Rd., L.A. 28, Cal.

**CAROLA GOYA & MATTEO:** Ethnic programs, "A World of Dancing": Also lecture-demonstrations & appearances with symphonies: Pers. Mgt., National Artists. (See adv. p. 60)

**MARTHA GRAHAM & CO.:** 10-20 dancers, orch.: Modern repertory: Rep., Leroy Leatherman, 316 E. 63, NYC 21.

**JOSE GRECO & HIS SPANISH BALLET:** 15-20 dancers, guitarists, pianist or orch. accompaniment: Classical Spanish & Flamenco repertory: Rep., Wm. Morris. (See adv. p. 57)

H

**MIDGE & BILL HAGGETT:** Specialty dancers: **BILL HAGGETT:** Choreographer: Rep., Wm. Morris.

**HADASSAH:** Dancer, choreographer: Oriental & Israeli solo program: Address, 45 Tieman Pl., NYC 27.

**BOB HAMILTON:** Choreographer: Rep., GAC. (See adv. p. 58)

**PETER HAMILTON:** Dancer, choreographer: Address, 105 W. 43, NYC 36.

**CAROL HANEY:** Choreographer: Pers. Rep., TV Artists Corp.: Booking, MCA.

**TOM HANSEN:** Dancer, choreographer: Rep., Ashley—Steiner Agency, 449 So. Beverly Dr., Beverly Hills, Cal., or 579 5th Ave., NYC. (See adv. p. 40)

**DAVID HARRIS:** Choreographer: Address, 442 W. 45, NYC 36. (See adv. p. 62)


*musical artists* / Presents

JOSÉ LIMÓN
*and*
**DANCE COMPANY**
*10th Anniversary Tour*

ANDRE EGLEVSKY'S
**PETIT BALLET**
*"A gem of a program."*

MARIA TALLCHIEF — ANDRE EGLEVSKY
*With Orchestra, Light Operetta, Festival*
NORA KAYE
LUPE SERRANO
PATRICIA WILDE

JEAN-LÉON DESTINÉ
**Haiti's Greatest Dancer**

DANCE DRAMA Company or DUO
with EMILY FRANKEL

DANIEL NAGRIN
**"Dance Portraits"**

MYRA KINCH DANCE SATIRES
*also with* TED SHAWN Guest Artist

*an eveninig with*
GEOFFREY HOLDER

SHRIMATHI GINA **Dances of India**

JOSÉ BARRERA **Flamenco Ballet**

ALVIN AILEY Dance Company

JOSÉ MARQUES' **Ballet Flamenco**

AROUND THE WORLD IN DANCE
*Children's & Adult Program*
Fred Berk — Choreographer

HUGO FIORATO
**Conductor Symphony & Ballet**

*musical artists* / **SUSAN PIMSLEUR**
**Personal Representative**
**119 WEST 57th STREET**
**NEW YORK 19, N. Y.**


**REBECCA HARRIS:** Program of ethnic solos: Address, 2442 Eutaw Pl., Baltimore 17, Md.

**RAY HARRISON:** Dancer-choreographer: Address, 430 E. 11, NYC 9.

**RUTH HARRISON & ALEX FISHER:** Specialty dancers: Address, 180 W. 58, NYC 19. (See adv. p. 63)

**ERICK HAWKINS, BARBARA TUCKER & LUCIA DLUGOSZEWSKI:** 2 dancers, composer-pianist: Full eve. modern dance with modern music collaboration, "Here and Now With Watchers": Lectures, master classes: Rep., Mary L. Norton, 24 Horatio St., NYC 14. (See adv. p. 47)

# ERICK HAWKINS

in his widely-heralded new dance

## HERE AND NOW WITH WATCHERS

with

**Lucia Dlugoszewski** music

**Barbara Tucker** dance

**Ralph Dorazio** designs

**Booking Now** for coast to coast tour Spring 1960 and season 1960-61 for colleges, universities, summer sessions, art museums, organized series, and festivals of contemporary dance and music.
Contact: Mary L. Norton, 24 Horatio St., New York 14, AL 5-6698

"superbly performed" Louis Horst, Dance Observer

**"Sheer theatre magic...**
capacity audience in absorbed attention, an extraordinary feat... refreshing outgoingness, rarely characteristic of any performance... a work which should hold a distinguished place in the modern repertory for many seasons to come" Lois Balcom, Dance Observer

"at long last some real dance and it is good to see... at the piano an astounding range of sonorities and rhythmic patterns" Robert Sabin, Musical America

"dance show enchants capacity crowd" Clifford Gessler, Oakland Tribune

**"Hawkins Dance Work Fascinating...**
Hawkins and Miss Tucker had succeeded in suspending time and had made us exist with them, totally engaged, in the here and now... One of the great fascinations of this work is its score" Alfred Frankenstein, San Francisco Chronicle

"a symphony of kinesthetic explorations... Dlugoszewski's score is a little masterwork in itself" Walter Sorell, Providence Journal

"two people, exquisitely proportioned, engaged in a ritual of love ... exquisitely danced... impassioned performing by Dlugoszewski" Doris Hering, Dance Magazine

"as a technician Hawkins' capacities are limitless" Lawrence Witchel, East

"The dancing of Erick Hawkins is a joy to behold. Every movement is executed with the economy found in all great artists... the grace and power that is so exciting in all male dancing and which is so rarely found" Thomas B. Herthel, Cornell Daily Sun 13th Festival of Contemporary Arts

"A select audience sat enwrapped before it for one hour and a half, without a murmur or a rustle. What finer tribute could be asked?" Margaret Lloyd, Christian Science Monitor

Photo by Radford Bascome

**Triumphant Return to America!**

# LUISILLO AND HIS SPANISH DANCE THEATRE

**U.S. Tour: June 1 - Dec. 1, 1960!**

*Company of 22 in new ballets ranging from moving drama to light-hearted fun. Spain's foremost production of dance, music and song — currently touring the capitals of Europe — has won rave reviews and SRO audiences throughout the world.*

Photos HENECE, Madrid

**Here is but one example — from Johannesburg, South Africa:**

## SPANISH BALLET IS FINEST IN 25 YEARS

For the first time in Johannesburg, an audience in His Majesty's Theatre last night saw what Spanish ballet is really like — great Spanish ballet.

Before an audience whose enthusiasm rose like a barometer, Luisillo and his Spanish Dance Theatre did more than anyone could have thought possible within the compass of one evening and the capacity of a score of dancers.

Not in the history of any theatre here has an audience let itself go with such delight. Never has a dancing company given so many encores — three at the end — with what seemed inexhaustible energy and, if anything, heightened powers.

If anyone ever thought that Spanish dancing was just a matter of swishing skirts and tapping heels, there were two and a half hours of incredible virtuosity, amazing versatility, stupendous vitality, and sheer oral and ocular seduction to bring what Luisillo himself at curtain called "a little bit of Spain" with vast understatement.

And how he did it! In a company in which every dancer — man and woman — could be a star anywhere, Luisillo outdanced and outstayed them all.

In ballet after ballet of his creation, he so changed personality and detail as to seem not only different in character, but also in body . . .

Not since the "Chauve Souris" visited this country about a quarter of a century ago has any company shown such perfection of teamwork and detail.

This is a show to see again and again.

— *D.L.S.*

**WIRE, PHONE OR WRITE!**

**JACK PETRILL**

*162 West 56th St., New York 19, N. Y.*

*COlumbus 5-5769*

***MANAGEMENT FOR U.S. TOUR (JUNE 1, 1960 — DEC. 1, 1960) OF***

**LUISILLO**

***AND HIS SPANISH DANCE-THEATRE***

**HEBRAICA:** See FRED BERK'S HEBRAICA DANCERS.

**BILL HEIDEN DANCE CO.:** Ballet, modern, ethnic, jazz, lecture-demonstrations: Address, 212 So. Oxford, L.A., Cal.

**HELENE & HOWARD:** Specialty dancers: Rep., Wm. Morris.

**DARRELL HENLINE:** Dancer, choreographer (musical, TV ballet): Address, 145 Merrick Rd., Massapequa Park, L.I., NY.
(Seen adv. p. 60)

**HENRY ST. PLAYHOUSE DANCERS:** See ALWIN NIKOLAIS.

**STANLEY HERBERTT:** Choreographer: Address, 6362 Delmar Blvd., St. Louis 30, Mo.
(See adv. p. 43)

**BOB HERGET:** Choreographer: Rep., MCA.

**DANNY HOCTOR:** Choreographer: Address, 115 Manhattan, Waldwick, N. J.

**GEOFFREY HOLDER & DANCE CO.:** 3-8 dancers: Ethnic & modern programs: Rep., Helen Keane, 49 E. 96, NYC 28: **AN EVENING WITH GEOFFREY HOLDER:** Holder & 4 musicians in concert eve.: Rep., Musical Artists.
(See adv. p. 46)

**JOAN HOLLOWAY:** Specialty dancer: Pers. Rep., TV Artists Corp.: Booking, MCA.

**HANYA HOLM:** Choreographer: Address, Dance Players Studio, 1233 6th Ave., NYC.

**LESTER HORTON DANCERS:** Varied repertory, modern, jazz, etc.: Rep., Frank Eng, Lester Horton Dance Theatre, 7566 Melrose Ave., L.A. Cal.

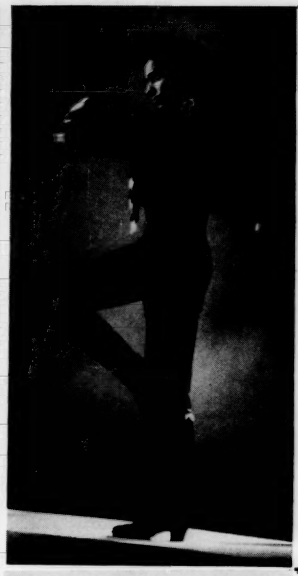
**LUCAS HOVING:** Modern dance lecture-demonstrations ("Understanding Dance as a Theatre Art"), tape accompaniment: Booking, Arts Program, Assn. of Amer. Colleges, 200 W. 57, NYC 19: or Lucas Hoving, 29 W. 10 St., NYC.

**SONNY HOWE & JOY HEALEY:** Specialty dancers: **SONNY HOWE:** Choreographer: Rep., Johnny Robinson Agency, 1645 No. La Brea, Hollywood, Cal.

**ANNE HUTCHINSON:** Lecturer: Address: Dance Notation Bureau, 47 W. 63, NYC 23.

I

**SINDA IBERIA & CO.:** Iberia & 2 male dancers, guitarists, pianist, Flamenco singer: Mgt., Pearson & Eaton, 522 5th Ave., NYC 36.

# LUIS OLIVARES

**Spanish Dancer — Choreographer — Technical Advisor**

**Flamenco — Moorish**

**Pure or adaptive to all theatrical mediums**

**Star dancer, choreographer, and actor in:**

FLAMA GRANDE — Revlon's Big Party — TV
"Death Is A Spanish Dancer" — Ponds & Kraft Theatre — TV
"Ice Capades — '58" ("Carmen-On-Ice")
"Bullfight" — (Dancer-actor in drama revival)
Lyric Opera of Chicago — (guest artist in "Carmen")
"Happy Hunting" — St. John Terrell's Music Circus
Lambs Gambol — '59 (Guest Artist)
Jose Greco Ballet — 1949-'56 (1st male dancer)

**Personal Rep: Peters**
**255 West 84 St.**
**NYC 24 — TR 3-8684**

# BHASKAR and COMPANY

***DANCES of INDIA***

"Yes, Bhaskar was a smash hit.

**Ted Shawn, Jacob's Pillow Dance Festival, August, 1959.**

"Bhaskar, the most virtuosic of India's dancers, brought down the house . . . utterly fascinating.

**Walter Terry, New York Herald Tribune, August, 1959.**

**Available solo, duet or with company of 5; tape accompaniment of original Indian music.**

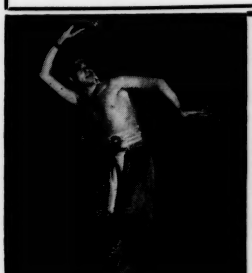
**Booking now: 1960-61.**

PAUL SZILARD PRODUCTIONS, INC., Exclusive mgt.
250 West 57th Street, New York 19, N. Y. JUdson 6-6723
Cable Address: Paszilbal, New York

**"AS IF SHE HAILED FROM ANOTHER WORLD"**
**Hudson Review**

**SOLO — DUET — & GROUP CONCERTS**
**Lecture Demonstrations — Master Lessons**
**"Dreams of Light & Dark" (Poetic Dance Drama)**
**"Dance of Inner-Outer Space" (Musique Concrete)**

*edith stephen dance theatre*
**al 4-0471** **144 second ave., new york 3**



# AMUN RAM

*presents*

## DANCES OF INDIA

*Write: Ram Management*
*Suite 303, 751 High St.,*
*Newark, N. J.*

# XIMENEZ BALLET ESPANOL VARGAS

The proudest of Madrid's dance companies. Brings youth, brilliancy, life and ardor to the dance theatre. New and imaginative ideas never before approached in this field.

"A Stunning Program of Spanish Dance."
Walter Terry,
New York Herald Tribune

"The most fiery and passionate display of Spanish dancing ever to come to town."
Vancouver Province

"Some of the most exciting dancing ever seen. The Ximenez-Vargas troupe is electrifying."
Montreal Star

"Fiery and scintillating."
Variety

FOR INFORMATION: ROBERTO XIMENEZ 228 WEST 71 ST., APT. 1001 NEW YORK, N. Y.

**ROBERTO IGLESIAS & HIS BALLET ESPANOL:** 20 dancers, guitarists, singers: Classical Spanish, Flamenco, folk program: Rep., Hurok Attractions, 730 5th Ave., NYC 19.
(See adv. p. 33)

**ILLINOIS BALLET:** (Richard Ellis & Christine DuBoulay, Dirs.): 20 dancers, 2 pianists: Classical & original ballet repertory: Booking, Leon L. Bram, 20 E. Jackson Blvd., Chicago 4, Ill.
(See adv. p. 38)

**INDONESIAN DANCE THEATRE:** See DEVI DJA

**INESITA:** Spanish classical & Flamenco solo program: Rep., Robert Dworkin, 1249 Burnside, L.A., Cal.

**INTERNATIONAL FOLK DANCE FESTIVAL:** (Abridged touring version of L.A. Int'l Folk Dance Festival): Traditional dances of 18 nations: Rep., Irwin Parnes.

**BARBARA E. ISAAK:** Choreographer, soloist: Folk, character, modern repertory: Lecture-demonstrations on folk dance: Address, 6154 Lebanon Ave., Philadelphia 31, Pa.

**ISABELLA & MIGUEL:** Spanish Flamenco team: Rep., MCA.

**J**

**JANIK & ARNAWT:** Specialty dancers: Rep., Wm. Morris.

**LETICIA JAY:** Dancer, choreographer: "West-East dances," program of Hindu, Indonesian & original solos. Also Jay Notation lecture-demonstrations: Address, 10 E. 85, NYC 28.
(See adv. p. 66)

**LOUIS JOHNSON & CO:** 7-15 dancers, piano or tape accompaniment: Jazz, ballet, modern works: Rep., Baum-Newborn Agency, 743 5th Ave., NYC 22.

**ROBERT JOFFREY THEATRE BALLET:** 8-12 dancers, 2 pianists: Diversified ballet repertory: Rep., Columbia Artists Mgt.: **ROBERT JOFFREY:** Choreographer: Rep., Wm. Morris.
(See adv. p. 32)

**BOBBY JOYCE & GINGER:** Specialty dancers: Rep., GAC.

**K**

**STANLEY D. KAHN:** Choreographer: Lecture-demonstrations of Kahnotation Tap & Rhythm Method: Address, Mason-Kahn Studios, 1125 Market St., San Francisco 3, Cal.

**KARMON ISRAELI DANCERS & SINGERS:** 10 dancers: Rep., MCA.

**NORA KAYE:** Guest ballet appearances: Rep., Musical Artists: Pers. Rep., Paul Szilard Prods. See also ANDRE EGLEVSKY'S PETIT BALLET. (See advs. pp. 46 & 66)

**KAZAN DANCE TROUPE:** 6 dancers, 2 musicians: Russian repertory: Rep., N. Seaman, 516 5th Ave., NYC 36.

**FRED KELLY:** Choreographer: Address: 227 Demarest Ave., Closter, NJ.

**GENE KELLY:** Dancer, choreographer, director: Rep., MCA.

**ALLEGRA KENT:** Guest ballet appearances: Rep., MCA.

**KEONI DANCERS:** 3 specialty dancers: Rep., MCA.

**MICHAEL KIDD:** Choreographer, director: Rep., Wm. Morris.

**MYRA KINCH:** Choreographer, soloist: **MYRA KINCH & DANCE CO.:** 3-10 dancers, musician (or duo program with musician): Satiric & dramatic works: Special dates with Ted Shawn, guest star: Rep., Musical Artists.
(See advs. pp. 62 & 46)

**IVA KITCHELL:** Dance satirist, with pianist: Rep., Elsie Illingworth, 110 W. 55, NYC 19.

**HAVA KOHAV & DANCE CO.:** 7 dancers, recorded accompaniment: Solo & group works: Repertory, classical, modern, jazz: Mgr-Dir., Hava Kohav, 315 W. 106, NYC 25.
(See adv. p. 65)

**PAULINE KONER & CO.:** 4 dancers, piano or tape accompaniment: Modern repertory, dramatic to satiric: Address, 340 W. 72, NYC 23.

**NORA KOVACH & ISTVAN RABOVSKY:** Classical & character ballet duo: Pers. Rep., Marcel Ventura, 1 W. 58, NYC 19: Club booking, MCA.

**BEATRICE KRAFT DANCERS:** Oriental dance ensemble: Rep., Mercury Artists, 730 5th Ave., NYC 19.

**DANIA KRUPSKA:** Choreographer: Address, 564 W. 52, NYC 19.

L

**LA FAMILIA HEREDIA SPANISH GYPSY DANCERS:** 4 dancers, 2 guitarists, pianist: Flamenco, regional folk program: Rep., Ray Bowman, West Coast Artists, 5959 Franklin Ave., Hollywood 28, Cal.

*José Limón*
*and*
*Dance Company*
*1960 - 61*

*Concerts, Festivals*

*musical artists*
119 WEST 57 STREET
NEW YORK 19, N. Y.

**JACK STANLY** CHOREOGRAPHER
950 — 8th AVENUE, N. Y. C. CI 6-5631

ZACHARY SOLOV Choreographer
for the Metropolitan Opera Ballet
Write: 16 West 86th Street, New York City 24

***America's Favorite Ballet Company***

**BALLET RUSSE de MONTE CARLO**
S. J. Denham, Director

**BOOKING NOW 23rd annual tour for 1960-61 season**
**Full repertoire including 8 productions especially designed for presentation "in the round"**

**For information contact:** Ballet Russe de Monte Carlo
120 Madison Avenue
New York 16, N.Y.
ORegon 9-6560

COLUMBIA ARTISTS MANAGEMENT
*presents*
**PAUL DRAPER**
*assisted by*
Ellen Martin, dancer, and pianist
*For bookings contact:*
COPPICUS & SCHANG
113 W. 57th St., New York 19, N.Y.

SOPHIA DELZA
CHINESE DANCES
from the Classical Chinese Theatre

Personal representative
Nina Gordani
333 Central Park West
New York City 25

Recitals
Lectures
Demonstrations
of
T'AI CHI CH'UAN

Coast to coast tour
from March 10, 1960

## DIRECTORY OF DANCE ATTRACTIONS

**LALLI:** Soloist in classical dances of India: Also children's programs: Rep., Willard Matthews Concert Mgt., 200 E. 36, NYC 16.

**PEARL LANG:** Dancer-choreographer: **PEARL LANG & CO.:** Contemporary dramatic, lyric, satiric repertory: Rep., Johann Mitchell, 57 W. 86, NYC 24.

**MILDRED LAW:** Specialty dancer-singer: Also in **MILLIE & HER GUYS** trio Address, Orlando Studio, 16264 Ventura Blvd., Encino, Cal.

**CAROL LAWRENCE:** Dancer-singer: Pers. Rep., TV Artists Corp.: Booking, Kaplan-Veidt, Inc., 527 Madison Ave., NYC.

**PHIL LAWRENCE & MITZI:** Specialty dancers: Rep., GAC.

**JOE LAYTON:** Choreographer: Booking, Flora Roberts, 545 5th Ave., NYC 17.
(See adv. p. 43)

**YUREK LAZOWSKI:** Choreographer: Address, 2920 Ewell Pl., Wantagh, LI, NY.

**ZOYA LEPORSKA:** TV, musical comedy dancer-choreographer: Address, 397 E. 52, NYC 22.

**JOSEPH LEVINOFF:** Choreographer: Address, 5 Pelican Island, Ft. Lauderdale, Fla.
(See adv. p. 44)

**BELLA LEWITZKY:** Modern dancer, choreographer: Address, Moro-Landis Dance Center, 10944 Ventura Blvd., No. Hollywood, Cal.

**DON LIBERTO:** Ballet, tap, modern soloist: Rep., Jules Ziegler, 545 5th Ave., NYC 17.

**JOSE LIMON & CO.:** 3-16 dancers, piano or orch. accompaniment: Modern works mainly by Doris Humphrey & Limon: Rep., Musical Artists.
(See advs. pp. 51 & 46)

**MONICA LIND:** Choreographer: Rep., GAC.

**GERTRUDE LIPPINCOTT:** Modern dance soloist, piano accompaniment: "Experiments in Dance" program, lecture-demonstrations, master classes: Address, 252 Bedford St. SE, Minneapolis 14, Minn.

**VALENTINA LITVINOFF:** Dancer, choreographer: Modern solo programs, lecture-demonstrations with pianist: Address, 9 E. 17, NYC 3.

**KATHERINE LITZ:** Dramatic & comedy solos, piano or tape accompaniment: Also duet programs with RAY HARRISON: Address, 62 Montague St., Brooklyn, NY.

**Announcing**

**A large repertoire of outstanding ballets by world-famous choreographers to be shown in 20 States starting in January.**

**Frederick Ashton, Antony Tudor, Andree Howard and John Cranko have contributed to this unique repertoire, representing some of their most distinguished contributions to ballet.**

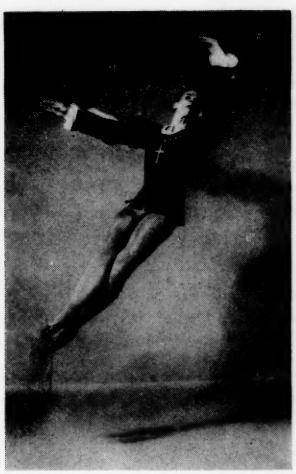
**"Pineapple Poll," "Les Rendez-Vous," "The Mermaid," "Death and the Maiden" are among those to be introduced this season. David Adams, eminent Canadian dancer-choreographer will present the premiere of his new work, "The Littlest One." There will be classics such as "Swan Lake," and others.**

**Featuring**

**DAVID ADAMS — LOIS SMITH**
**LILIAN JARVIS — EARL KRAUL — ANGELA LEIGH**
**And Full Supporting Company**

**Artistic Director:**
**CELIA FRANCA**

**Orchestra Under the Direction of**
**GEORGE CRUM**



**TOUR DATES**

| | | | |
|---|---|---|---|
| Jan. | 8—Savannah, Ga. | Mar. | 9—Stevens Point. Wisc. |
| | 9—Columbia, S. C. | | 10—Green Bay, Wisc. |
| | 11 Clemson, S. C. | | 13—Wauwatosa, Wisc. |
| | 12—Atlanta | | 17-18—Lafayette, Ind. |
| | 13—Birmingham | | 19—Louisville |
| | 14—Knoxville | | 22—Brambling La. |
| | 16—Johnstown | | 23—Ruston, La. |
| | 17—Cleveland | | 24—Houston, Tex. |
| | 25-30—London, Ont. | | 26—Tuldon, Okla. |
| Feb. | 1-28—Toronto, Can. | | 27—Wichita, Kans. |
| Mar. | 1—Red Bank, N. J. | | 28—Lincoln, Neb. |
| | 2—Hartford, Conn. | | 30—Cedar Falls, Ia. |
| | 3—Red Bank, N. J. | April | 1, 2—Kansas City |
| | 4 Baltimore | | 4—Lawrence. Kan. |
| | 5—Mt. Lebanon, Pa. | | 5—Topeka, Kan. |

**Booking direction in U.S.A. William Morris Agency, Inc.**
**1740 Broadway, New York City**

# *NATIONAL BALLET OF CANADA*

# BOB FOSSE



*ANNA SOKOLOW*
*Choreographer*

Personal Representative
Toby Cole
234 West 44th St.
New York 36, N. Y.
BRyant 9-7770

**Broadway:** STREET SCENE, LOST IN THE STARS, REGINA, CAMINO REAL, RED ROSES FOR ME AND OTHERS.

**Television:** New Works Created for CAMERA THREE, LOOK UP AND LIVE, PERRY COMO KRAFT MUSIC HALL

**Opera:** N. Y. CITY CENTER OPERA NATIONAL OPERA, MEXICO CITY

**Recitals:** ROOMS, LYRIC SUITE, METAMORPHOSIS, POEM, LA GRAND SPECTACLE



*DANCE QUARTET*

Virginia Freeman
Meriam Rosen
Patricia Wityk
Dan Wagoner

Glen Mack, Mus. Dir.

Concerts, Lecture-Demonstrations, Classes
Manager: Russell T. Weil, 1329 E St., N.W., Washington, D. C.

# KATYA DELAKOVA

Booked by
NINA GORDANI
333 Central Pk. W.
N. Y. 25
AC 2-5992

SOLO RECITAL
RECITAL WITH COMPANY
LECTURE DEMONSTRATION
WORKSHOP

DANCER TEACHER
CHOREOGRAPHER


## DIRECTORY OF DANCE ATTRACTIONS

**HAL LOMAN:** Choreographer: **HAL LOMAN & HIS PLAYMATES:** Specialty dancers: Rep., Wm. Morris.

**LONDON FESTIVAL BALLET** (Anton Dolin, Dir.): 40 dancers, orch.: Classical to contemporary ballet repertory: Rep., National Artists.

**EUGENE LORING:** Choreographer: **EUGENE LORING & THE DANCE PLAYERS:** Lecture-demonstration program with dance interpretations featuring ballet, character, free style, jazz: Address, 7021 Hollywood Blvd., Hollywood 28, Cal.
(See adv. p. 58)

**LOS ANGELES CITY BALLET** (Michel Panaieff, Dir.): Classical & modern ballet programs: Booking, Charles P. Clark, 150 No. La Brea, L.A. 36, Cal.
(See adv. p. 59)

**MURRAY LOUIS DANCE CO.:** Modern dance repertory: Address, Henry St. Playhouse, 466 Grand St., NYC 2.
(See adv. p. 64)

**JONATHAN LUCAS:** Choreographer: Rep., Wm. Morris.

**LUISILLO & HIS SPANISH DANCE THEATRE:** Spanish Repertory: Rep., Jack Petrill, 162 W. 56, NYC 19.
(See adv. p. 48)

**M**

**TOMMY MAHONEY:** Choreographer: Address, Walt Disney Studios, 500 So. Buena Vista, Burbank, Cal.

**MARA & HER DANCERS:** 4-10 dancers, tape accompaniment: "Legends of Cambodia" court dance program, also dance play for children: Rep., E. G. Haynes Mgt., 420 Lexington Ave., NYC 17.

**MARCEL MARCEAU:** French pantomimist: Co. of 3, no musicians: 1960-61 US tour booking, Ronald Wilford, B'way Theatre Alliance, 111 W. 57, NYC 19.

**COLETTE MARCHAND:** Dance soloist: Rep., Paul Szilard Prods.
(See adv. p. 66)

**ALICIA MARKOVA:** Guest ballet appearances: Rep., Doris Barry, 43 Park Mansions, Knightsbridge, London SW 1.

# IMPRESARIO JERRY HOFFMAN TAKES THE PLEASURE OF ANNOUNCING THE ARRIVAL OF SIX MAJOR INTERNATIONAL ATTRACTIONS FOR THE SEASON 1960-1961

THE CIRCUS OF THE ORIENT
*an arena attraction*

THE POLISH STATE JEWISH THEATRE

THE CHINESE NATIONAL DANCE THEATRE
*having completed a magnificent tour through Europe*

THE DAGENHAM GIRL PIPERS
*an all-girl bagpipe band of 100 singers, dancers, & drummers appeared in 42 different countries an arena attraction*

THE PICCOLO TEATRO DI MILANO
*appeared in 92 cities in 22 different countries direct from Sadler's Wells to the N. Y. City Center*

THE HAITIAN-CARIBBEAN BALLET
*a company of 30 dancers*

*other attractions shortly to be announced*

JERRY HOFFMAN: SAVOY ENTERPRISES LTD.
250 WEST 57 ST., N.Y., N.Y. CI 5-0207

# MATT MATTOX

Choreographer — Dancer

Artists Rep. Julie Leonard
11 W. 42 St.
MO 3-6911

# MIDI GARTH

*in a program of dances*

*"Something in the way of fresh and authentic talent . . . Here is a dancer born and bred, with a natural gift for movement, a single mindedness that commands and holds the attention, and that indescribable something that distinguishes the artist . . . from the non-artist . . ."*

*— John Martin, The New York Times*

Write: 868 Broadway, New York 3, N. Y. AL 4-5212



# BOB HAMILTON *Choreographer*

INDUSTRIAL
COMMERCIALS
T.V. BROADWAY

Rep: GENERAL ARTISTS CORP.
640 Fifth Avenue
NYC 22 — CI 7-7550



## TOP CHOREOGRAPHY, STAGING AND LIGHTING

A group of well-known choreographers and directors with outstanding TV, Musical Theatre, and Ballet Credits, have joined together to offer a service for special events and recitals. Production and/or Consultation.

— Your Inquiry is Invited —

**CHARLES BLAKE PRODUCTIONS**

211 Sunset Arts Bldg. 1527 Fisk Bldg.
6087 Sunset Blvd. 250 W. 57th St.
Hollywood 28, Calif. New York 19, N.Y.
Phone: HOllywood 7-4067 JUdson 2-1959


### "WE GET LETTERS . . ."

A feature for which we get many "Thank You" letters from our readers is the monthly "ON TOUR" listing, usually found on page 6 of the Presstime News section.

Touring dancers cannot hope to reach all the cities where there is an interested audience. But the very special and devoted audience for the dance will go to fantastic lengths to travel, through ice or snow or raging torrents, to get to a performance.

Many people have told us that they have spotted in *Dance Magazine* the announcement of a dance program in a nearby — or even not so nearby — city. Forthwith they have organized chartered bus junkets or motor caravans. When the dance cannot come to them, they will come to *it*.

Moral is that it is to the advantage of all touring artists to inform *Dance Magazine* of their itineraries. "ON TOUR" listings are free of charge. Deadline for same is the 10th of each month, for publication in the following month's issue. For example, Jan. 10, for the Feb. issue.

## DIRECTORY OF DANCE ATTRACTIONS

**MERLE MARSCIANO:** Modern dance soloist with pianist: Address, 52 E. 11, NYC 3. (See adv. p. 52)

**SOPHIE MASLOW:** Choreographer: **SOPHIE MASLOW & CO.:** Modern, modern jazz repertory: Address, 446 Ocean Ave., Brooklyn 26, NY.

**MATA & HARI:** Satirists: Pers. Rep., Marcel Ventura, 1 W. 58, NYC 19. Concert booking, Columbia Artists. Club & TV booking. Wm. Morris.

**MATTEO:** See CAROLA GOYA & MATTEO.

**MATTISON TRIO:** Specialty dancers: Rep., GAC.

**MATT MATTOX:** Dancer, chorographer: Mgr., Julie Leonard, 245 W. 104, NYC 25. (See adv. p. 56)

**OLGA MAYNARD:** Author-lecturer: Address, 4631 Maple Ave., La Mesa, Cal. (See adv. p. 42)

**DONALD MC KAYLE:** Dancer-Choreographer: Address, 792 Columbus Ave., NYC.

**HAL MENKIN:** Tap soloist, specialty dancer: Rep., Mark J. Leddy, 48 W. 48, NYC 36.

**LA MERI:** Choreographer, dancer: Ethnic lecture-demonstrations, guest appearances: Address, 233 E. 70, NYC 21.

**THE MERRY-GO-ROUNDERS:** 10 dancers, 2 actors, pianist: 1½-hr. program of ballet plays for children by adult co.: Bookings, Patricia Boyer, 324 W. 89, NYC 24.

**MERRY WANDERERS CHILDREN'S THEATRE:** 6 dancer-actors in 1-hr. dance play for children: Recorded accompaniment: Rep., Pace-Dunham Prods., 22 W. 68, NYC 23.

**HELENE MLADOVA:** Dancer, choreographer: Rep., Mary Dooling, 730 5th Ave., NYC 19.

**FRANCISCO MONCION:** Dancer, choreographer: Address, NYC Ballet, 130 W. 56, NYC 19.

**LOLA MONTES & HER SPANISH BALLET:** 6 dancers, guitarist, pianist: Flamenco, classical Spanish, folk program: Booking, Columbia Artists Mgt.

**MARIA MORALES:** Solo or group Spanish dances: perfs. with symphonies: Pers. Mgr., Nino de Moraes, 512 Glen Allen Dr., Baltimore 29, Md.

*"There's Only One!"*

# JOSÉ GRECO

*AND HIS*

# SPANISH BALLET COMPANY

**AMERICAN CONCERT - THEATRE TOUR OPENS JANUARY - 1960**

• • •

**MOTION PICTURES**

*Michael Todd's "Around the World In 80 Days*

*20th Century Fox "Holiday for Lovers"*

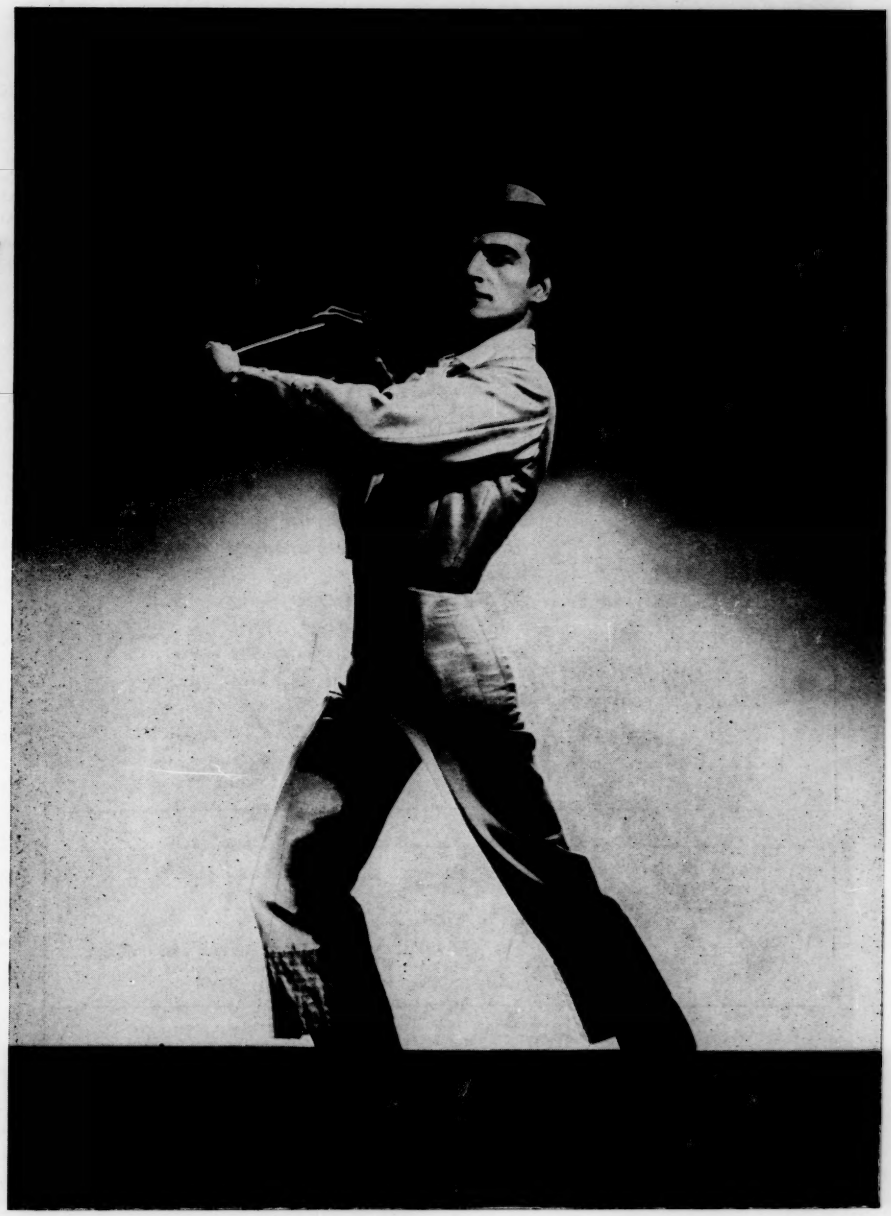
**MANAGING DIRECTOR**

**John F. Nonnenbacher**

**BOOKING DIRECTION**

**William Morris Agency, inc.**

**1740 Broadway**
**New York 19**



*Eugene Loring with*

THE DANCE PLAYERS

in

# DANCE IS A LANGUAGE

**Available for bookings Spring 1961**

Write William Sigfusson 7021 Hollywood Blvd. Hollywood Calif.

***Eugene Loring has created an original and theatrical way of presenting a lecture demonstration that is an exposition of dance in many of its various forms. Here is an educational program full of humour, wit and dramatic appeal which demonstrates how creatively eloquent the language of dance can be. Twelve young people perform a cavalcade of dance from the ballet to jive in a clever and sparkling manner. Young and old find this program a powerful and fascinating event— one to be long remembered.***

Lectures & Lecture-Demonstrations by:

***WALTER TERRY***

Dance Critic, N. Y. Herald Tribune

**Available for limited number of bookings.**
**Write: c/o N. Y. Herald Tribune**
**230 W. 41 St., N. Y. C.**

***MARY ANTHONY:***
**Choreographer**
**Director**

**Mary Anthony Dance Theatre**
**61 Fourth Ave., N. Y. C.**
**OR 4-8191**

**Choreographer on 17 CBS programs of "Look Up and Live"**
**Staged London version of "Touch and Go"**
**Choreographed three original Italian musicals**
**Choreographed "The Dialogue" a poem for actors, dancers, musicians and chorus on the history of jazz. Cast included the Dave Brubeck Quartet, Odetta, and the Mary Anthony Dance Theatre**
**Has concert repertory of over a dozen works most outstanding of which is "Threnody" based on *Riders to the Sea***

## DIRECTORY OF DANCE ATTRACTIONS

**GEORGE MORROW:** Line choreographer: Rep., MCA.

**BARTON MUMAW:** Dancer-choreographer: Rep., Jules Ziegler, 545 5th Ave. NYC 17.

**N**

**RACHEL NADAV:** Yemenite-Israeli dancer-singer, piano & flute accompaniment: Biblical & Near East solos: Rep., Nina Gordani, 333 Central Park W., NYC 25.

**DANIEL NAGRIN:** Choreographer: **DANIEL NAGRIN IN PROGRAM OF "DANCE PORTRAITS":** Soloist with piano accompaniment. Satire & lyric works, impression of folk material, jazz suite, etc., Rep., Musical Artists.
(See adv. p. 46)

**NALA NAJAN & MARIA-CRISTINA:** Dances of India & Spain, recorded accompaniment: Mgt., Michael Podoli, 171 W. 71, NYC 23.

**NATIONAL BALLET OF CANADA:** 41 dancers, orch. of 25: Varied repertory, full-length ballet classics & contemporary works: Address, 73 Adelaide St., W., Toronto, Ont: USA, Booking, Wm. Morris.
(See adv. p. 53)

**NATIONAL JAVANESE DANCE THEATRE:** (Dir., Devi Dja): Rep., Irwin Parnes.

**FERNAND NAULT:** Choreographer, dancer, ballet master: Address, 305 E. 76, NYC 21.

**GENE NELSON:** Dancer, choreographer, director: Address, 10327 Lauriston Ave., L.A. 25, Cal.

**MIRIAM NELSON:** Choreographer: Rep., Jack Pomeroy Agency, 7616 Sunset Blvd., Hollywood, Cal.

**GLORIA NEWMAN & CO.:** Modern dance programs: Address, SARK Studios, 8997 National Blvd. L.A. 24, Cal.
(See adv. p. 45)

**NEW YORK CITY BALLET:** 75 dancers, orch, of 46: Resident ballet, NY City Center (not touring): Address, 130 W. 56, NYC 19: TV Rep., Paul Szilard Prods.
(See adv. p. 66)

**NEW YORK CITY FESTIVAL BALLET** (Rex De Vore, dir.): 15 dancers, tape or piano accompaniment: Classical & modern repertory: Booking, Elvira Van Lier, 10 W. 86, NYC 24.
(See adv. p. 61)

# LOS ANGELES CITY BALLET

## Michel Panaieff, Artistic Director

THE SUCCESSES OF THE LOS ANGELES CITY BALLET LIE IN THE BRILLIANT CHOREOGRAPHY OF THEIR NEW BALLETS, THE REVERENT APPROACH TO THE TRADITIONAL BALLTS AND THE ENTHUSIASM AND PRIDE OF ALL THE DANCERS IN ALL OF THE PRODUCTIONS MAKE THIS ONE OF THE OUTSTANDING BALLET COMPANIES IN THE COUNTRY TODAY!

La Dance et La Musique

WHAT THE CRITICS SAY!

LOS ANGELES CITY BALLET SUPERB.
— *Saunders, Los Angeles Examiner*

One of the most stirring evenings of dance this writer recalls.
— *Perlee, San Bernardino Sun Telegram*

Ballet sparked by expert choreography.
— *Winans, Los Angeles Times*

Los Angeles City Ballet scores hit.
— *Williams, Hollywood Citizen News*

Los Angeles City Ballet is a well disciplined professional group combining the classic ballet with a modern vigorous approach.
— *Parke, Laguna Beach Post*

Last nights ballet was easily the most outstanding of the current summer symphony season.
— *Levine, Burbank Review*

The audience roared its approval.
— *Constantine, Dance News*

Highly polished performance — a spectacular opening.
— *Dougherty, Dance Magazine*

**The Emperor's Nightingale**
**La Dance et La Musique**

The Emperor's Nightingale

Booking information— Charles P. Clark
150 North La Brea,
Los Angeles 35, Calif.
Webster 3-9800

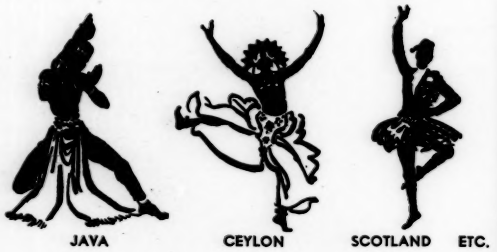
# GOYA and MATTEO

**"A WORLD OF DANCING"**

*A Great Dance Attraction in*

ITALY INDIA POLYNESIA

***The most varied program on the concert stage***



JAVA CEYLON SCOTLAND ETC.

**National Artists** CORPORATION

**Phil Tippin** PERSONAL MGT.

711 FIFTH AVE., NEW YORK 22, N. Y.



# LEE SHERMAN

*Choreographer - Director*

245 West 25 St.
NYC 1
CH 3-3274



# DARRELL HENLINE
## Choreographer-Dancer

**PAJAMA GAME - CAROUSEL - GUYS & DOLLS - OKLAHOMA - FINNIAN'S RAINBOW - BOY FRIEND - BRIGADOON - NBC-TV (West Coast)**

Lincoln 1-3894 — 145 MERRICK ROAD — MASSAPEQUA PARK, L. I., NEW YORK




**NICKI & NOEL:** Specialty dancers: Rep., GAC.

**ALWIN NIKOLAIS & HENRY ST. PLAYHOUSE DANCERS:** Modern dance Co., Full eve. prods. Address, Henry St. Playhouse, 466 Grand St., NYC.
(See adv. p. 64)

**NORTON & PATRICIA:** Specialty dancers: Rep., Wm. Morris.

O

**MAY O'DONNELL & CO.:** Modern dance programs: Address, 66 5th Ave., NYC 11.

**LUIS OLIVARES:** Dancer, choreographer, technical advisor; Spanish, Flamenco, Moorish dance — for concert, opera, musicals, theatre: Rep., Peters, 255 W. 84, NYC 24.
(See adv. p. 49)

**PHIL ORLANDO & BOB GINO:** Dancers, choreographers: "Latin for Moderns" program: Address, 16264 Ventura Blvd. Encino, Cal.

**VALENTINA OUMANSKY:** Dancer, choreographer: Rep., Jack Donaldson Agency, 951 No. La Cienega, L.A., Cal.

P

**RUTH PAGE:** Choreographer: Address, 1100 Lake Shore Dr., 6th floor, Chicago, Ill.
See also CHICAGO OPERA BALLET.

**PAGE & BRAY:** Specialty dancers: Rep., Wm. Morris.

**THE PAGETS:** Specialty dancers: Rep., GAC.

**HERMES PAN:** Choreographer: Booking, MCA, Beverly Hills, Cal.

**MICHEL PANAIEFF:** See LOS ANGELES CITY BALLET.

**THE PAPER BAG PLAYERS:** 5 dancers, musician: Children's programs: Address, 118 W. 88, NYC 24.

**STEVE PAPICH:** Choreographer: Rep., Wynn Rocomora, 5848 Sunset Blvd., Hollywood 46, Cal.

**ALBERT & DIANE PESSO:** Modern & classical works, tape accompaniment: Mgr., Bee Dyer, Wollaston Dance Center, 682 Hancock St., Wollaston, Mass.

**HAMIL PETROFF:** Choreographer: Pers. Rep., Lou Bass, General Artists Corp., 9650 Santa Monica Blvd., Beverly Hills, Cal.

# *New York City Festival Ballet*

***Starring: Jeanette Siedband - Rex de Vore***
***Beatric Bene - Gloria Ann Bowen***

**Plus guest artists and corps de ballet**
**featuring choreography by**
***Anna Paulina & George Froscher***

***Stars of the New York City Festival Ballet now appearing throughout the Americas with***
**Symphony Orchestras — Civic Ballets**
**Concerts — Universities**
***featuring a repertoire of the popular classics as well as exciting dramatic and modern work expertly lit and costumed.***

*Elvira Van Lier (Exclusive manager)*
10 W. 86 St., 4B, NYC ENdicott 2-3666

**Next NYC Appearance**
**Sunday, Dec. 13th, 2:30 PM**
**Carnegie Recital Hall**
**154 W. 57th St.**

**Tickets on sale Dec. 1st to 13 Carnegie Hall Box Office, $2.25 & $3.00. Checks and money orders accepted (please enclose self-addressed and stamped envelope) payable to E. C. Van Lier, 10 W. 86th 4B NYC. Info. ENdicott 2-3666**

AN EVENING OF
HILARIOUS DANCES
BY

MYRA KINCH

AND COMPANY
WITH **GUNNAR SPENCER**
SPOOFING ALL MANNER OF
THINGS, AND INCLUDING
THE BRILLIANT SATIRE
**GISELLE'S REVENGE**

ALSO SPECIAL DATES
WITH GUEST ARTIST
**TED SHAWN**

CONTACT: MUSICAL ARTISTS
119 WEST 57 ST., N. Y. 19, N. Y.

*DAVID HARRIS*
*Choreographer*

422 W. 45 St. N. Y. 36 JU 2-1780

**BILL FOSTER Choreographer**
**DAVE KING SHOW**
**Currently staging Pat Boone "CHEVY" SHOW**

**William Morris Agency, 1740 Broadway, NYC, JU 6-5100**
**Cooga Mooga Productions, 6 W. 57 St. NYC PL 7-4877**


## DIRECTORY OF DANCE ATTRACTIONS

**MARC PLATT:** Dancer, choreographer: Rep., Kendall-White-Herzon Agency, 9121 Sunset Blvd., W. Hollywood, Cal.

**POETRY-IN-DANCE:** Mary-Averett Seelye in solo poetry recital-dance program. Address, 1528 29th NW, Washington 7, D.C.

Q

**DIANE & VOL QUITZOW:** Modern dance concerts, lecture-demonstrations: Address, 435 E. 81, NYC.
(See adv. p. 42)

R

**ISTVAN RABOVSKY:** See KOVACH & RABOVSKY.

**AMUN RAM:** Dances of India program, solo or with 3 dancers, recorded accompaniment: Address, 751 High St., Newark, N.J.
(See adv. p. 49)

**TINA & COCO RAMIREZ:** Specialty dancers: Rep., GAC.

**MICKEY RASSETT:** Choreographer: Rep., Wm. Morris, Beverly Hills, Cal.

**SALLY RAY:** Folk songs & dances of many countries, lecture-demonstrations with audience participation: Address, 1040 Anderson Ave., Bronx 52, NY.

**REED & BOBBY ROYAL:** Ballroom specialty team: Rep., GAC.

**JACK REGAS:** Choreographer: Rep., MCA, Beverly Hills, Cal.

**MICHEL RENAULT:** See DAYDE & RENAULT.

**CHITA RIVERA:** Ballet-modern dancer: Rep., MCA.

**THE RIVIERAS:** Specialty dancers: Rep., MCA.

**JEROME ROBBINS:** Choreographer, director: Rep., MCA.

**BUD & CECIE ROBINSON:** Specialty dancers: Rep., MCA.

**HARRY ROGERS:** Choreographer: Rep., GAC.

**ALEX ROMERO:** Choreographer: Rep., Al Melnick, c/o Louis Shurr, 327 No. Rodeo Dr., Beverly Hills, Cal.

**HERBERT ROSS:** Ballet, TV, musical choreographer: Rep., Wm. Morris.

**ROYAL WINNIPEG BALLET:** 17 dancers, orch. of 20: Classical & contemporary repertory: Mgr., Mrs. J. Darwin, 2nd floor, Hudson's Bay Co., Winnipeg 1, Manitoba.
(See adv. p. 36)

**PEGGY RYAN:** Specialty dancer: Rep., GAC.

**MARK RYDER:** Dancer, choreographer, lecturer, master classes: Booking, Lei Reid, 185 E. 2nd St., NYC 9.

**S**

**DONALD SADDLER:** Choreographer: Rep., MCA.

**MIRIAM SAGE:** Line producer: Rep., MCA.

**RUTH ST. DENIS:** Dancer-lecturer (with films): Rep., Irwin Parnes.

**SAN FRANCISCO BALLET:** Classical & contemporary ballet programs: Mgr., Leon Kalimos, S.F. Ballet, 378 18th Ave., S.F., Cal.

**DIRK SANDERS:** Choreographer, dancer, mime: Mgt., Jay K. Hoffman, 68 Montague St., Brooklyn Heights, NY.

**SAYURI & RICARDO:** Duet & solo program of Indonesian, Japanese, Siamese, Hindu dances with musician-drummer & tape accompaniment: Rep., Ray Bowman, West Coast Artists, 5959 Franklin Ave., Hollywood 28, Cal.

**BUDDY SCHWAB:** Choreographer: 512 E. 88, NYC.

**MARY-AVERETT SEELYE:** See POETRY-IN-DANCE.

**LUPE SERRANO:** See EGLEVSKY-PETIT BALLET.

**THE SEVEN DANCERS:** Modern dance concerts & lecture demonstrations for children, adult & college audiences. Piano & narration: Mgr., Byrne Miller, Stamford Rd., Bedford, NY.

**JEAN SHANNON & THE BROOKS BROS.:** Specialty dancers: Rep., Wm. Morris.

**SHAW-HITCHCOCK PRODS.** Rep., MCA.

**SONIA SHAW:** Choreographer: Address, Sahara Hotel, Las Vegas, Nev.

**TED SHAWN:** Dancer, choreographer, lecturer: Pers. Rep., John Christian, Box 87, Lee, Mass.: Special guest appearances with Myra Kinch & Co., Rep., Musical Artists.
(See advs. pp. 63 & 46)

**SYBIL SHEARER & CO.:** Modern programs: Rep., Helen Morrison, Lee Rd., Northbrook, Ill.


*RUTH HARRISON & ALEX FISHER*

**Write: 180 West 58 St.**
**New York, N. Y. CO 5-2848**


**You'll want DANCE MAGAZINE every month of the year!**
**A handy subscription coupon is on p. 123.**


**Lectures by: TED SHAWN**

***Dean of American Dance***

***John Christian, Personal Representative***
***Box 87***
***Lee, Mass.***

ALWIN
**NIKOLAIS**
DANCE COMPANY
MURRAY **LOUIS**
COMPANY
WRITE TO BETTY YOUNG
HENRY STREET PLAYHOUSE
466 GRAND ST., N. Y. 2, N. Y. OREGON 4-1100

Ron Fletcher
choreographer
for ice capades
*management: jules ziegler* 545 5th ave., N. Y. C.

**LEE SHERMAN:** Choreographer: Address: 245 W. 25, NYC.
(See adv. p. 60)

**BOB SIDNEY:** Choreographer: Rep., Wm. Morris, Beverly Hills, Cal.

**SIR LANCELOT'S "CALYPSO CARNIVAL VARIETIES":** Oliver Limbo Dancers & Caribbean singers: Rep., Irwin Parnes.

**MIA SLAVENSKA:** Guest ballet appearances: Rep., Musical Artists.

**ANNA SOKOLOW:** Choreographer: **ANNA SOKOLOW DANCE THEATRE:** Modern & jazz programs: Address, 225 W. 86, NYC 24.
(See adv. p. 54)

**SOLER & LORCA:** Classical Spanish & Flamenco duo: Rep., Phil-Web Attractions, 48 W. 38, NYC 36.

**ZACHARY SOLOV:** Choreographer: Address, 16 W. 86, NYC 24.
(See adv. p. 51)

**SOUTHERN CALIFORNIA BALLET:** Contemporary & classic program: Dir., Joseph Rickard, 2520 W. 7th St., L.A. 57, Cal.

**SPANISH-AMERICAN BALLET ENSEMBLE** (Victor Moreno, Dir.): 3 ballet dancers, 2 Flamenco dancers, guitarist: Rep., Irwin Parnes.

**JACK STANLY:** Choreographer: Address, 811 9th Ave., NYC 19.
(See adv. p. 51)

**JAMES STARBUCK:** Choreographer (TV, ballet, musical comedy): Pers. Rep., TV Artists Corp.: Rep., GAC: Booking, MCA.

**EDITH STEPHEN'S NEW THEATRE OF DANCE:** 5 dancers & Miss Stephen, tape accompaniment: solo or group perfs., lecture-demonstrations, master classes.
(See adv. p. 49)

**STORY-TIME DANCE THEATRE:** 9 dancer-actors: Address: 336 Shaler Ave., Ridgefield, NJ.

**ROD STRONG:** Ballet & modern jazz soloist, Piano accompaniment: **ROD STRONG DANCE QUARTET:** Varied program, piano accompaniment: Rep., National Artists.

**SUJATA & ASOKA:** Duet dances of India, Japan, Tibet: Rep., Irwin Parnes.

**SUSANA Y JOSE & CO.:** 2 dancers, Flamenco singer, guitarist, pianist: Spanish & Flamenco repertory: Mgt., Concert Associates, 36 W. 57, NYC 19.

**MARINA SVETLOVA & CONCERT GROUP:** 3 dancers, pianist: Ballet pas de deux, mime, comedy works: Rep., National Artists.
(See adv. p. 67)

**GISELLE & FRANCOIS SZONY:** Specialty dancers: Rep., Wm. Morris.

T

**SAHOMI TACHIBANA:** Traditional Japanese solo dance program, lecture-demonstrations: Rep., Frank Hrubant, 86-11 Whitney Ave., Elmhurst, L.I., NY.

**HELEN TAITT & GUY ALLISON:** Classical ballet pas de deux: Rep., "Studio 13," 110 E. 125, NYC 35.
(See adv. p. 44)

**MARIA TALLCHIEF:** See EGLEVSKY PETIT BALLET.

**HELEN TAMIRIS:** Choreographer: Rep., Weissberger & Frosch, 120 E. 56, NYC.
(See adv. p. 38)

**GEORGE TAPPS & HIS DANCERS:** 5 dancers in "Born to Dance" program: Rep., Wm. Morris.

**JUNE TAYLOR:** Choreographer: **JUNE TAYLOR DANCERS:** Concert & TV dancers: Rep., MCA.
(See adv. p. 36)

**PAUL TAYLOR:** Dancer, choreographer: Contemporary programs. Co. of 6 dancers, piano or tape accompaniment, master classes: Rep., Ruth Schneidman, 162-21 Powells Cove Blvd., Whitestone 57, NY.
(See adv. p. 38)

**SERGEI TEMOFF:** Ballet choreographer: Address, 3110 Fillmore St., San Francisco 23, Cal.

**TERESA:** Available for guest appearances, Classical Spanish & Flamenco dance: Rep., Jack Petrill, 162 W. 56, NYC 19.

**WALTER TERRY:** Choreographer, lecturer: Address, NY Herald Tribune, 230 W. 41, NYC 18.
(See adv. p. 58)

**THEATRE BALLET OF LONDON:** 4 dancers: Classical ballet & modern repertory: Mgt., Jay K. Hoffman, 68 Montague St., Brooklyn Heights, NY.

**THEATRE D'ART DU BALLET:** Co. of 25 starring Anna Galina: Classical & modern repertory, orch. or 2-piano accompaniment: Rep., Paul Szilard Prods.
(See adv. p. 66)

**TOYKO CLASSICAL BALLET KOMAKI:** Japanese ballet co. of 50: Classical & contemporary repertory, orch.: Rep., Paul Szilard Prods.
(See adv. p. 66)

**JOYCE TRISLER:** Choreographer, dancer: Master classes, lecture-demonstrations: **JOYCE TRISLER & CO.:** 4-8 dancers, tape accompaniment: Contemporary solo & group programs: Rep., Ruth Schneidman, 162-21 Powells Cove Blvd., Whitestone 57, NY.

**TWO GUYS & A GIESHA:** Specialty dancers: Rep., MCA.

V

**ANDRE VAN DAMME & CO.:** 6 dancers: Classical ballet & character repertory: Rep., Willard Matthews Concert Mgt., 200 E. 36, NYC 16.

**MARTIN VARGAS:** Specialty dancer, choreographer (Spanish): Pers. Rep., Liberty Martin, 8124 Willoughby, Hollywood 46, Cal.

**VERA-ELLEN:** Specialty dancer: Rep., Jules Ziegler, 545 5th Ave., NYC 17.

W

**FRANK WAGNER:** Choreographer (musicals, clubs, industrials): Address, 140 W. 55, NYC 19.
(See adv. p. 43)

**HAVA KOHAV**
**& Dance Company**

*7 dancers*
*Solo & ensemble dances*
*Repertoire ranging from classical, modern, to jazz.*

*Write:* 315 *West* 106 *St.*
*NYC* 25

THE SAN FRANCISCO
Contemporary Dancers

"SOMETHING OF A MIRACLE" Alfred Frankenstein, S.F. Chronicle

IS THE CONTEMPORARY DANCERS COMPANY
AND ITS COLLEGE OF CREATIVE DANCE:
AMERICA'S FOREMOST THEATRE-ACADEMY

CONTEMPORARY DANCERS CENTER 1725 WASHINGTON ST., SAN FRANCISCO, CALIF. ORdway 3-9980

## *PAUL SZILARD PRODUCTIONS, INC.*

***The distinguished management specialized in dance attractions throughout the world.***

**PRESENTS**

***New York City Ballet Company:*** Company of 75. One of the world's greatest contemporary ballet companies. Limited dates available for television.

***Dancers of Bali:*** A company of 45 dancers and musicians with the Tabanan Palace Gamelan Orchestra.

***Tokyo Classical Ballet Komaki:*** Japanese ballet company of 50, in classical and contemporary ballets; with orchestra. First time in America.

***Ballets des Etoiles de Paris-Miskovitch:*** French company of 8 dancers, all soloists; classic and contemporary ballets; with two-pianos. First time in America.

***Bhaskar:*** Hindu dancer, available solo, duet or with company of 5; tape accompaniment of original Indian music.

***Theatre d'Art du Ballet:*** Ballet company of 25; classical and modern repertory; with orchestra or two-pianos.

***Berlin Ballet:*** From the Berlin Opera House. Oriental tour.

***Erik Bruhn:*** Leading dancer, Royal Danish Ballet.

***Nora Kaye:*** foremost American ballerina.

***Colette Marchand:*** of "Moulin Rouge" and Broadway.

**NOW BOOKING FOR 1960-61 SEASON**

PAUL SZILARD PRODUCTIONS, INC.
250 West 57th Street, New York 19, N.Y. JUdson 6-6723
Cable Address: Paszilbal, New York.

# LETICIA JAY

*Creative West-East Dances*
*Traditional Eastern Dances*

**Lecture Demonstrations in Jay Notation**

**10 East 85 St., N. Y 28**
**RH 4-7588 or CO 5-9627**




**JAMES WARING & CO.:** 5 dancers, recorded or piano accompaniment: Varied programs, lecture demonstrations, solo or with co., Mgt., James Spicer, Living Theatre, 530 6th Ave., NYC 11.

**WASHINGTON BALLET** (Mary Day & Frederic Franklin, Dirs.): Classical & contemporary ballet programs: Address, 1718 Eye St. NW, Washington 6, D.C.

**CHARLES WEIDMAN:** Choreographer: **CHARLES WEIDMAN THEATRE DANCE CO.:** 8-12 dancers, full eve. prods., piano or tape accompaniment, master classes: Address, Hotel Woodward, B'way & 55, NYC 19., Pers. Rep., Freda D. Miller, 237 E 81, NYC 28.

**FRANK WESTBROOK:** Choreographer: Address, 25 E. 11, NYC 3.

**WESTCHESTER DANCE PLAYERS:** 6 dancers: Recorded accompaniment: Children & adult programs, lecture-demonstration: Address, Lincoln Ave., Pt. Chester, NY.

**ONNA WHITE:** Choreographer: Rep., Baum-Newborn Agency, 743 5th Ave., NYC 22.

**JACK WHITING:** Song-and-dance man: Rep., Jules Ziegler, 545 5th Ave., NYC 17.

**PATRICIA WILDE:** See EGLEVSKY PETIT BALLET.

**ANNE WILSON:** Choreographer, dancer: "The Ballet Story," dance program with narration: Rep., Keedick Lecture Bureau, Inc., 475 5th Ave., NYC 17.
(See adv. p. 34)

**MARY JANE WOLBERS:** Modern dancer: Lecture-demonstrations, master classes, piano accompaniment: Address, 6 Excelsior Ave., New Paltz, NY.

**TOMMY WONDER:** Choreographer: Rep., GAC.

**JOHN WRAY:** Choreographer: Rep., MCA.

**X**

**XIMENEZ-VARGAS BALLET ESPANOL:** 11 dancers, 2 singers, 2 guitarists: Traditional Spanish & Latin American programs: Rep., MCA: Concert booking, Columbia Artists Mgt.
(See adv. p. 50)

**Y**

**Y-KNOTT TWIRLERS:** Homer Garrett's Square, Round & Folk dance program: Rep., Irwin Parnes.

THE FACTS OF LIFE

A Plea to the Local Sponsoring Committee:

You, kind ladies and gentlemen who sponsor the road appearances of dancers, are Very Important People. Everyone in the dance world loves you and sincerely appreciates your toil in their behalf. You always do your best to give your visiting celebrities a warm greeting and to make their stay in your city a happy and memorable one. In fact, to make sure, you generally organize a delightful reception where the performers have the chance to get acquainted with the elite members of your audience.

We hate to criticize, but — WHERE'S THE FOOD?

There's nothing more nerve-wracking and physically exhausting than dancing. Before the show it's simply not possible for the dancers to indulge in anything but the lightest snack. A half hour after the final curtain they're due at your reception. And what do they find? Little finger sandwiches and cookies and punch! After the party you see to it, with friendly efficiency, that they are taken back to their hotel.

What you might never discover is that, once you have disappeared around the corner, your honored guests proceed to sneak out again in search of a steak house. But by then they can find nothing open but the lunch counter in the bus station.

For your next reception-for-dancers, why not have one of your ladies prepare a beautiful big beef roast? Actually it's lots less trouble than those pesky cookies.

---

**IGOR YOUSKEVITCH:** See ALONSO & YOUSKEVITCH.

Z

**CLARICE ZADEGIAN:** Choreographer: Solo program of Near East dances: Rep., Ray Bowman, West Coast Artists, 5959 Franklin Ave., Hollywood 28, Cal.

**ZINA & KOLYA:** Ethnic duo: Rep., National Artists.

*Marina*

**SVETLOVA**

*Prima Ballerina*

*with two Dancers and Pianist*

**Like all her previous programs, this one is selected from the great solo and duo numbers of the most popular and enduring works of the classical repertoire, seasoned with dramatic and comedy numbers, and including mime and modern dancing as well as the ethereal grace and technical virtuosity of classic ballet. This wide range of programming, with something to appeal to the taste of everyone, and her meticulous attention to every detail of costume, lighting, musical background, pace and timing, have firmly established Marina Svetlova and Her Concert Group as**

***America's Favorite Dance Attraction***

**NATIONAL ARTISTS CORPORATION**

**Luben Vichey**

President & General Manager

711 Fifth Avenue, New York 22, N. Y.

PLaza 9-6000 Cable Address: NATCONCOR

*SHIRLEY BROUGHTON*

announces the opening of her new studio, official school of

*SHIRLEY BROUGHTON DANCE CO.*

*and 5 O'CLOCK DANCE CO.*

112 West 21 St. NYC 11, CH 3-4301

Eve Arnold

*The author, wife of Goddard Lieberson, president of Columbia Records, is seen at right with her husband after a rehearsal at the Philadelphia Academy of Music.*

# THE INWARD AND THE OUTWARD EYE

*A famed performer reflects on what she knows now that she didn't know then*

*BY VERA ZORINA*

Constantine

***Above: AS DANCER: Anton Dolin's partner in London at the age of 14, and for several years a member of Col. de Basil's Ballet Russe, Zorina was guest artist with Ballet Theatre, 1943-44. Top, with Andre Eglevsky in BT's "Apollon Musagete."***

***Below: AS ACTRESS: Already famous as ballerina and as comedy star, Zorina did her first non-dance role as Ariel in the Margaret Webster 1944 production of Shakespeare's "The Tempest."***

I am writing this while vacationing in Norway. Norway is the home of my mother and of my earliest youth — a fact which may suggest to the reader that I am not Russian-born, as my professional name indicates. I was made to take that Russian stage name when I joined Colonel de Basil's Ballets Russes. I am, in fact, half Norwegian, half German. My Norwegian background is especially significant to me because it was here, in the small town of Kirstansund at the age of 6, that I made my "debut" — as a butterfly, costumed in my aunt's remodeled ballgown.

Four years later, with the sublime audacity of a 10-year-old and after a year and a half of serious ballet study in Berlin, I gave an entire dance recital — all my own choreography, of course — in the same small Norwegian town hall. I now look back in amazement at my lack of humility. As for the program, I remember: 1) a classical number in a pink tutu, 2) a folk dance, 3) a Pierrot number, and 4) a sad, sad "serenade," costumed, of course, in black. (A year later, in Germany, when I performed this same dance — for the salary of a few special cakes — a portly gentleman was so overcome by the sadness of it all that he began a tirade about "that poor child," whereupon I stopped, told him that I was not poor, and that I loved to dance. He was too taken aback to utter another word.) There were, of course, other numbers during the evening's program, but I can't remember them.

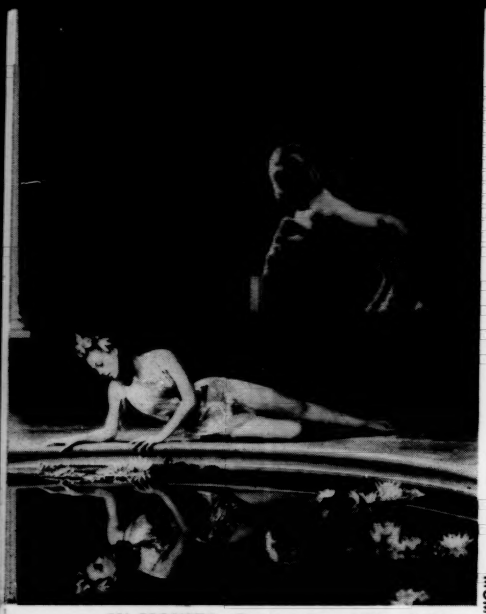
Since my mother and father were both singers, I grew up surrounded by music. It killed any desire on my part to sing, but music still remains the greatest influence in my life, and if there is any one single reason for my becoming a dancer it must certainly be put down to music and my instantaneous reaction to it. I cannot resist it. It compels me. My impulse on hearing music is always to dance, and if circumstances are not appropriate, as is usually the case, and I have to sit still, then I visualize dancing. It was undoubtedly this strong feeling for music which prompted my endless improvisations as a child.

But is it not true that impulse, improvisation, inspiration are almost totally buried in the consuming process of acquiring a technique? Naturally in dancing there must be a good foundation. Yet, too few emerge after ten years of rigid study with the creative impulse still intact. While nothing is worse than an amateur who "feels," but doesn't have the technical equipment to express those "feelings," I wonder how much originality and spontaneity are lost during those hard disciplinary years.

The nature of classical ballet study is not conducive to thinking. You learn, you practice, but it is only *later* that you begin to question — yourself, your work, your development, the choreography you execute. And without thinking it is difficult to be anything but an automaton. You may spend your life in front of a mirror, but that won't help you acquire artistry. A mirror only reflects the imperfections; it does not provide the corrective answers.

In the beginning the eye turns *inward*, and you have to sense, to try to catch a muscle you need for balance, for a diffi-

*(Over)*



MGM

*IN MOVIES: Featured in "The Goldwyn Follies," (1937), Zorina did oft-remembered Balanchine ballet number in and around pool of water.*

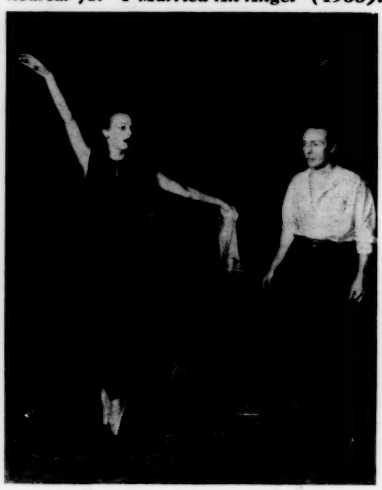
cult turn. Where is it? Over and over again you try, and then one day, suddenly, you find it! Instead of hopping off balance on one foot, you execute two perfect pirouettes — slowly, beautifully, perfectly. That joy is indescribable, and very private! You have conquered a part of your own body. You may lose that control again, indeed seconds later, but not for long. Once you have felt it, it's much easier to recapture, more tangible to find, than the original searching in the void of infinite physical possibilities.

Each dancer must find his own balance, his own center and control, because, of course, each dancer is individually and differently built. A teacher can only show, advise, and try to demonstrate, but ultimately it is only through practice and the inward eye that the pupil masters his body.

The years of discovery are exciting, and each new year brings greater rewards. The control becomes more secure, the legs go higher, balance is steadier, pirouettes increase in number, and a benign pride sets in — a necessary pride that every accomplished dancer feels and demonstrates through total sense of security.

Thinking and self-questioning, which to my mind are synonymous with artistry, come later, sometimes even too late. Sometimes at a point when physical prowess has diminshed.

*With George Balanchine, to whom she was married from 1938 to 1946, in rehearsal for "I Married An Angel" (1938).*



But, if thinking is so important, let us consider what to think about. Why must we do "barre" work? Why must our heels remain at this angle and no other? Why this restriction, that formula?

I believe I did not really enjoy doing barre work until I was thirty. I had my first child, and in re-beginning I began to understand *why* each exercise had been devised. Previously I had worked either mechanically or joyfully, like an animal who feels good, or irritably, if I was being made to do something that was uncomfortable. Why uncomfortable? Because barre work *is* very often uncomfortable in the beginning, and because there is only *one* right way, no shortcuts, and the more correctly a technique is learned the more rewarding it will prove in time.

Each must come to the art of dancing in his own way, but a little questioning helps. Holding an arabesque on toe for a minute is not the end, but merely the beginning. How did you get there? Does it look effortless? Or do you have the steely look of concentration on your face. Perhaps you did three pirouettes on toe? But what of the preparation? Fourth position, feet firmly planted, eyes on the conductor, pirouettes, and then the inevitable look of relief! It is not enough.

In 1942 I saw a Russian film short of Ulanova dancing the pas de deux from *Swan Lake*. It changed all my practicing. It revealed to me a continuity of movement, particularly through the hands and arms, that I had never seen before, and which impressed me deeply. There was nothing abrupt, all movements flowed from one point to the next. I tried to apply this idea in classwork, particularly in adagio. But I found it very difficult, because, ideally, such a concept of movement should eliminate all visible preparations — such movements as steadying oneself before a dévelopé, or the holding of any one terminal pose too long, in fact anything which interferes with fluidity.

If I had my way now, I would try to eliminate all signs of preparation. They are the stopping point between classroom and dancing. I say "signs" of preparation. Preparations may be needed, but they ought to be skillfully hidden. Dancing as art must be truly an effortless expression. Preparations are as disillusioning to watch as a singer who grasps hands tightly across her bosom before a high C. (You will never catch Maria Callas doing it.)

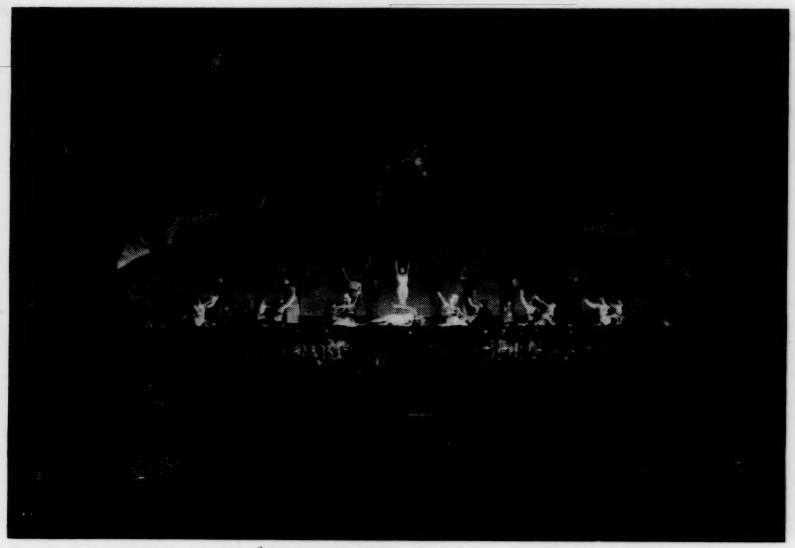
Another very important factor is disciplining yourself to dance strictly in time to the music. If tempi are disregarded in class, the habit creeps insidiously onto the stage. I have time and again seen those who were sloppy about keeping time in class equally nervewracking to watch on the stage. The fault is very rarely due to an inherent unmusicality, but is nearly always caused by the dancer who wants to leap a little higher, execute a step a little slower, show off a turn. And in so doing the fault deepens until it becomes simply a bad habit. Nothing is more agonizing to watch than one of those too-slow or too-fast dancers. The audience finally feels like counting time out loud.

I am sorry not to have become aware earlier of such really important ideas, and

Fred Fehl

Fred Fehl

*STAR OF STAGE AND FILM: Toast of the town in such successes as "On Your Toes" (London, 1937; film, 1939), "I Married An Angel" (B'way, 1938), "Louisiana Purchase" (B'way, 1940; film, 1941), Zorina is seen above in the '54 Broadway revival of "On Your Toes."*



*Zorina, central figure in white, comands the stage as narrator-dancer of Stravinsky's "Persephone" in Rome, 1956, a role she performed in 1955 at the Salzburg Festival. This is also one of many recordings she has made for Columbia Records.*

of all their implications. But maybe one has to reach a certain age before the eye turns, now *outward* again, to perceive elements beyond technique. Or perhaps it is only when the security of technique is well established that the obsessiveness abates, and one can begin to search for other outlets of expression.

What do I mean by expression? Perhaps a more thoughtful way of dancing, the quality which distinguishes one dancer uniquely from another.

George Balanchine and I used to have lively discussions about the question of "personality" in dancers, a quality which he considered loathsome. I believe now that it was merely a question of semantics. He meant the stressing of personal expression beyond the purity of the given choreography, which, of course, so often produces an exaggerated and tasteless style; while I meant that a dancer ought to be uniquely himself within the strict framework of the choreography -- the getting away from the "pea in the pod" similarity. even indeed perfection, because stress on mere perfection can be a bore and produce an atmosphere of coldness.

When we consider only the basic essentials, what is it that makes Markova different from Fonteyn, and Ulanova different from Plisetskaya? It is the personal element, the character and temperament of each individual, expressed through the highest achievement of technical skill.

Then at last, technique is overcome and lies hidden, not stressed as a paramount objective, and dancing becomes an art, not merely a brilliant exercise of cold perfection. I believe a young dancer can work toward individuality without becoming vulgar or neglecting necessary work. The way is through actively observing, studying and learning, not only from great dancers, and other forms of dancing, but also the related fine arts, above all, music.

Yes, there is a lot to do. The work of becoming a dancer is extremely hard. The wordly rewards are few. Yet the beautiful passion of dance rarely leaves one who has known it.

Dancers work and slave for a good performance, and when it comes, when we know we have danced well, there is nothing to equal that feeling — now is there?

*THE END*

*Jerome Robbins, 3rd from right, and members of his Ballets: U.S.A. acknowledge a cheering ovation after "The Concert" at conclusion of an October performance in Warsaw, Poland.* Centralna Agencja

# JEROME ROBBINS INTERVIEWED

*BY DELFOR PERALTA*

Courtesy Danse et Rhythmes

*To say it simply: Jerome Robbins' Ballets: U.S.A. has astounded Europe! The company and its director returned to the U. S. November 5, after a four-month tour of Europe which included performances in Spoleto, Paris, Monte Carlo, Tel Aviv, Salzburg, Belgrade, Dubrovnik, Athens, Edinburgh, London, Copenhagen, Stockholm, Berlin, Warsaw, Stuttgart, Barcelona, Madrid, Lisbon and Reykjavik. Everywhere, except in Spain, which had some reservations, audience and critical response was altogether extraordinary in its positive intensity. Cities vied with each other for performances. Writers were given extra space for excited discussions. Capacity attendance, enormous interest, prizes, cries of "great" and "genius" everywhere. Munich's leading regisseur was publicly chided in a newspaper headline for failing to bring the company to that city. In Israel alone, Ballets: U.S.A. played to over 30,000 in ten performances. At each engagement in sixteen countries every seat was sold. In 95 percent of the cities, all seats were sold before the company arrived. The ANTA-sponsored tour more than satisfied the U.S. government.*

*In a way it was understandable. The combination of a first-class choreographic talent, of which there are few enough in the world at any time; an American company of superbly trained dancers; and a true orientation to contemporary jazz rhythms—these proved to have an irresistible impact. It was as if, at last, the New World had again extended a new horizon, opened a window to let in fresh air and the hope of a future.*

*The September-October issue of the French publication "Danse et Rythmes," in addition to its review of the Robbins season, published an interview with Jerome Robbins—one that consisted of written questions and answers. So fresh, so engaging did we find this exchange, that, with the kind permission of "Dance et Rythmes," we here bring it to you.*

• *Lydia Joel*

*What was your purpose in creating your own ballet company?*

The history of my company is known. It was created for a limited engagement at the Festival of Two Worlds in Spoleto, in which Gian-Carlo Menotti tried to assemble typically American artistic viewpoints and present them to Europe.

I suppose that every choreographer gravitates more or less consciously toward wanting his own company. For me it was logical consequence. First I was a dance student, then a dancer, then a premier danseur, finally a choreographer in different companies. I have assumed the general direction of a number of musical comedies, including *West Side Story*. Now I am in the complex role of director-choreographer of my own company. I hope that the company will not fail, as have so many others, in trying to cap the climax, if indeed it does cap the climax.

*What is the average age of your company members?*

The youngest is 17, the oldest is 26. The young men of *West Side Story* are between 16 and 19. They come from very different backgrounds, and their dance preparation

is varied, but in all cases includes classic and modern. Although they are all American citizens, they come from divergent races and nationalities. One might say they are a little cross-section of America.

*You have just mentioned classic and modern training. What can you tell us about this double background?*

I consider training in these two disciplines as absolutely necessary, above all the classic, in order to achieve the greatest possible expressiveness of the body. The possibilities of the human body are infinite. One must search for all of them and use all of them if they are to be authentic and fresh. If they are not authentic, they will not reach the spectator. If they are not fresh, why do them?

I have personally worked in different styles of dance—Spanish, Hindu, classic, modern, etc. A certain manner of arching the torso, for example, belongs only to Spanish dance. But in its essence, this movement acquired in the Spanish style can add to the total expressiveness of the body. One can say the same thing about the Hindu hand movements and the characteristic isolations of jazz.

*But the basis of your movement-search is classic, isn't it?*

Yes, the formality of the classic style seems to me to offer the best basis for physical discipline and the best point of departure and of reference.

*How about modern dance?*

I began with modern dance, and it is only later that I devoted myself to classic dance. If I have preferred the classic style as a base, it's only because I consider modern or contemporary dance as a personal style. The works stemming from it are the result of personal experiences rarely applicable to a whole ensemble. And group expression interests me more than the behavior of a single person.

*Do you believe in the immutability of the classic style, as in a literary work or in a painting, or in its evolution?*

If in the art of theatre, an art in which the human being must be present, it were possible to conserve, as in the other branches of art, not only the text, the score or the written choreography, but that which is most essential—the initial human presence—if each time we would like to see *Phaedra*, we could bring Champmeslé to life, if each time we wanted to see *The Afternoon of a Faun*, Nijinsky lived again and danced again, then would I believe in the immutability of the theatre art as in the impersonal arts. I respect and admire perfect productions, but personally I prefer the living element, the human being with its constant evolution and change. Only that which is living can bring new life to that which at certain moments would seem perishable.

*Do you not consider this evolution risky and difficult?*

Yes, but I am also convinced of its necessity. But let me add that in my own ballets, I don't try to achieve change for its own sake. I try to express what I feel and what other men of my time are feeling. And since we are not men of another century, we do not feel the same thing that our ancestors felt. I try, therefore, to make use of the solid foundations that are my legacy in order to find my language. To add to the development of the classic style, we must have a good deal of imagination and a strong sense of the authentic. I don't speak only of the imagination of the choreographer, but also of the public. In my works, an enormous part always remains for the imagination of the spectator, for his active participation. I would like the dance to incite an activity analagous to that which music produces. That is why I propose, but I never impose. Valéry, and I say this without any pretense, dreamed of a poem that had a different meaning for each reader. I pursue a similar ideal with dance.

*Are we wrong in supposing that your ballets "Moves," "The Concert," and "The Afternoon of a Faun" are in this category, demanding the public's participation.*

No, you are right. To different degrees, these works, and also *Opus Jazz*, try to establish an active contact between the public and the stage. After composing *Moves*, I realized clearly that in eliminating the music, decor and costumes, I had wanted to eliminate for this particular theatre experience all the explanatory material which one generally imposes upon the spectator, and which usually implies a lack of confidence in the capacity of the audience to understand and to imagine. *The Concert* is my personal expression of an analagous experience, one which limits our field of imagination by means of certain special musical titles. In listening to a piece of music everyone interprets it in accordance with his state of soul, his preoccupations, and in so doing he adds to its realization and fulfillment.

*Are you aware of the satirical content in a work like "The Concert?"*

It couldn't be otherwise. My first intention was to denude certain pieces of their banal titles — "Butterflies," "Raindrop," etc.—perhaps restoring to them their purity by destroying the fabricated interpretations . . . Certain critics, above all Polish ones, insist that I have shown a lack of respect toward the Chopin music. Others have, on the contrary, qualified my approach as an "act of piety."

*A few moments ago you said that after composing "Moves" you understood the meaning of what you wanted to do. Did that happen only afterward?*

Yes. When I begin a ballet, I do not know what it will mean and how it will end. Sometimes, as was the case with *The Concert*, I know that the ending is bad, but I don't know what to do about it at the time. Then I must rework it later. As for *Opus Jazz*, I didn't know what its meaning would be — that is, from a cartesian point of view—until I wrote the introductory note for the program.

One never knows where and when the idea for a ballet is born. When I begin a piece of choreography, I have, of course, a feeling of what I want to do, but a work grows and develops to a large degree within itself, and somewhat as in Pirandello, despite the author. And one must also take into consideration the enormous assistance that comes from sheer work and from the group impulse and personality of the dancers.

*The dancers — do they have a direct or indirect effect?*

This depends upon the choreographer's

*(Cont'd on Page 118)*

American-Swedish News Exchange

***Jerome Robbins with brilliant Swedish film and theatre director Ingmar Bergman at a movie studio near Stockholm.***

# "MY EVERLASTING LOVE—DANCE"

*Well-traveled Swedish photographer is always alert for a favorite theme*

***LEBANON: "My last evening in Lebanon I went to a nightclub. There I saw Zouzou. She was fascinating. I asked her if I could take her picture early next morning, as my boat left at noon for Greece. I did not realize that "early morning" was not in her vocabulary. Ten minutes before my departure she arrived. My reportage of Zouzou went all over the world press."***

"Wherever I am, in different parts of the world, working on a book or doing journalistic jobs, I try not to neglect my everlasting love—dance." Thus speaks Swedish photographer Anna Riwkin-Brick, confirming again that the passion for dance is both international and incurable.

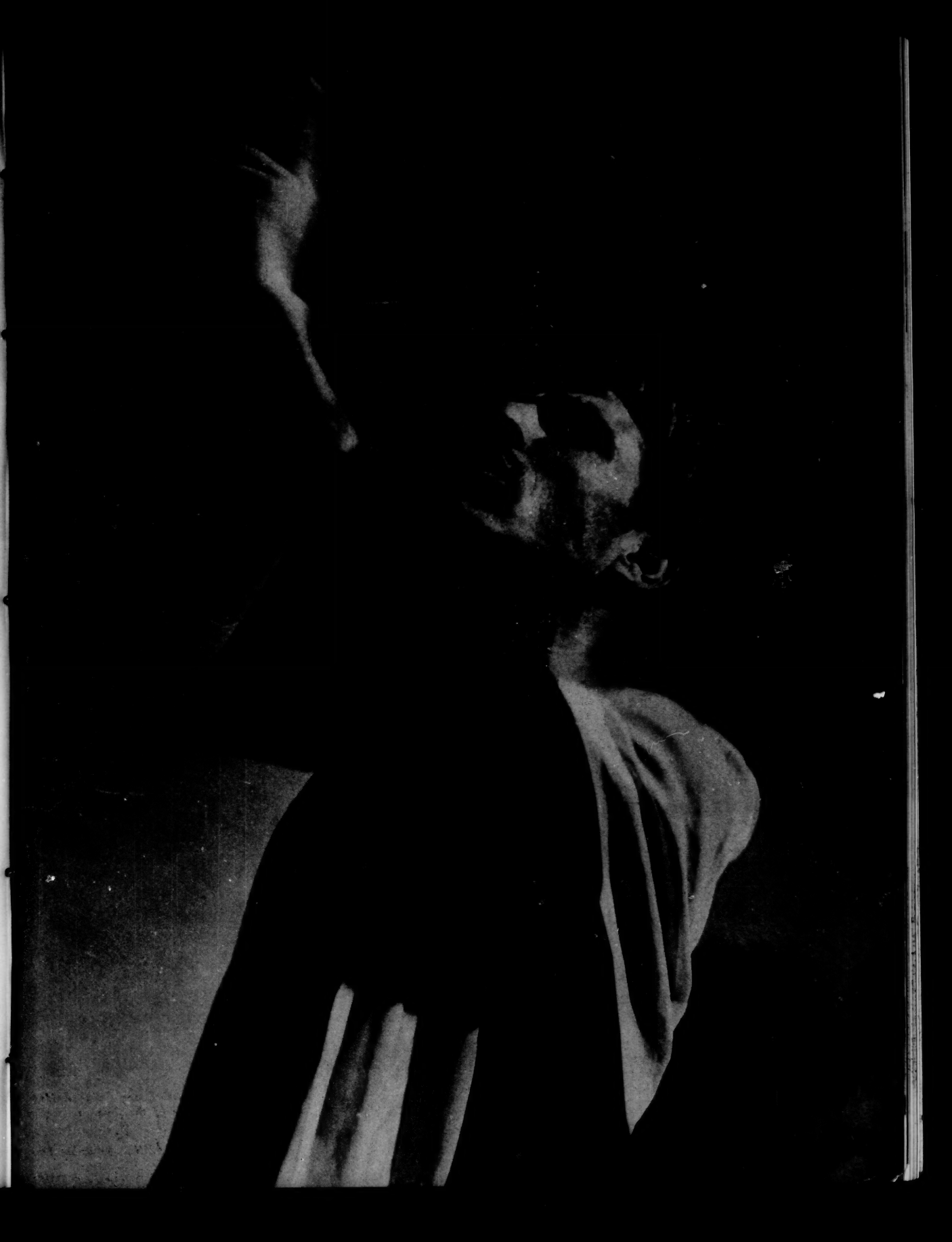
Russian-born, she moved with her family at age 7 to Sweden two years before the Bolshevik Revolution. She studied dance in Stockholm for three years at the same time that she was beginning a photography career that has earned her world-renown. In 1928 she opened a studio for portrait and dance photography, and in 1933 she participated in a Paris exhibit, her first, entitled "La danse et le movement." Many successful private exhibits followed. She was represented in the "Family of Man" collection at NYC's Museum of Modern Art and in the UNESCO photo presentation at the Brussels World's Fair. Currently touring Sweden is her "Children from different parts of the world" exhibit, organized by the International Union for Child Welfare.

Anna Riwkin-Brick's opportunities to witness and capture on film a panorama of dance have come primarily from the making of her fourteen books. These cover such subjects as the reindeer country, Palestine, Greece, gypsies, Korea, and Africa. A number of them are available in English through MacMillan's. Perhaps most successful are her picture books for children, the latest of which, *Sia Lives on Kilimanjaro*, won the *N.Y. Herald Tribune* 1958 Children's Spring Book Festival Award for books for children under 8.

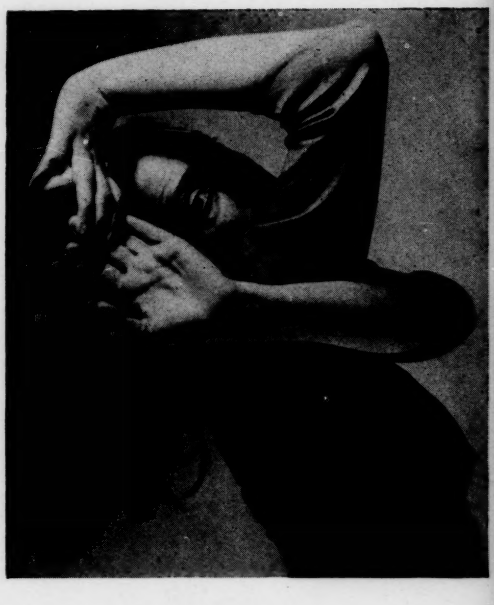
On these pages are photos culled from her dance files. It is likely that there will be many more. Anna Riwkin-Brick reports: "I am planning to do a lot of dance photography during the next season, not only because of my travels, but also because I am opening a new Stockholm studio with, at last, enough space for dancers to move about in. *(Over)*

*PHOTOS BY ANNA RIWKIN-BRICK*

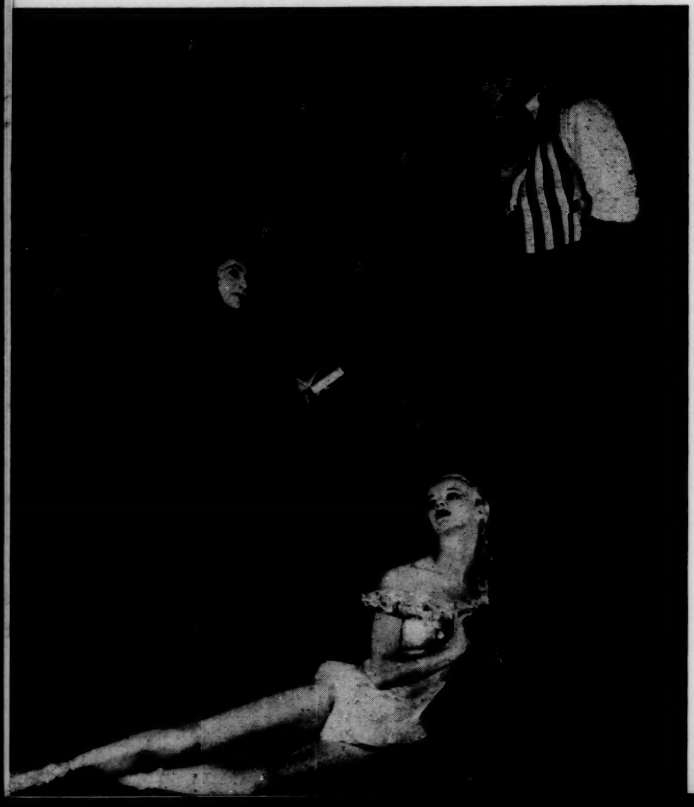
***Opposite page:***
***ISRAEL: Haim Hovav, of Inbal, Yemenite dance co. now touring U. S.***



*GREECE: Pupils of Caula Pratsika dance with hoops in Athens.*



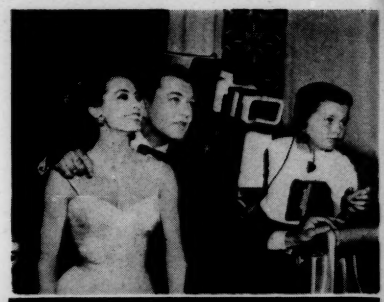
*SWEDEN: Right: Modern dancer Birgit Akesson, good friend of the photographer, recently choreographed works for the Royal Swedish Ballet, is called the "Picasso of the Swedish Ballet." Below: Scene from Birgit Cullberg's "Miss Julie," based on the Strindberg novel. Premiered in 1950 in Stockholm, the work has also found its way into the repertoires of American Ballet Theatre and the Royal Danish Ballet.*



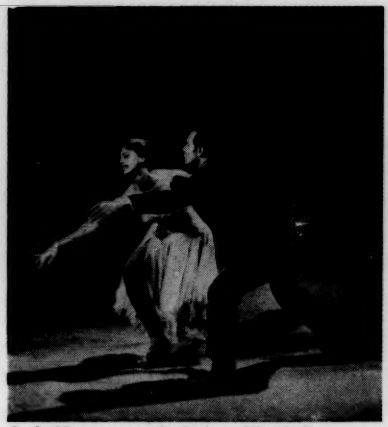
*Opposite page:*
*JAPAN: A harakiri dance (note knife) in Kyoto's Theatre of the Geishas.*

*A DANCE MAGAZINE PREVIEW OF A TELEVISION SPECTACULAR*

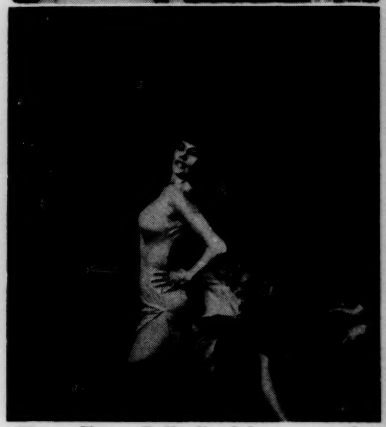
# "MEET CYD CHARISSE"



*Cyd Charisse on the set with husband Tony Martin and son Tony Martin, Jr.*



*Cyd Charisse with James Mitchell in one of two dramatic pas de deux arranged by show's choreographer, Eugene Loring.*



*"Hong Kong Ballet," elaborate production number scheduled for the December 29 Charisse TV show.*

Later this month, viewers will see the television debut of Cyd Charisse. The time, December 29; the place, NBC. The show, an hour-long color spectacular entitled "Meet Cyd Charisse," is one of the most experimental, and expensive, to issue from Hollywood this year—for the emphasis is to be on dance, and planning it has involved an unusual amount of coordination.

The star frankly admits that this is the hardest thing yet attempted in her career, for not only is she the program's principal performer, but she also has the final okay on every aspect of production, including personnel. As her partner, Miss Charisse has chosen dancer-actor James Mitchell. For choreographic chores, which in this case include supervising wardrobe, sets, make-up, music, camera angles, and anything else that will enhance her performance, she has her own ballet teacher, Eugene Loring. The program's director, Jack Donahue, has been both dancer and choreographer. The working set-up is therefore a sensitive and sympathetic collaboration, and preparations have been extremely stimulating.

Although Cyd Charisse is known throughout the world as a glamorous film star, her initial aspiration, prompted by her father, Ernest Finklea, was the ballet. She began formal dance training in Amarillo, Texas, and at the age of 12 was taking advanced classes in Hollywood. Less than a year later she auditioned for and was accepted by Col. de Basil's Ballets Russes. She was about to depart on a European tour with the troupe when her father's illness necessitated a return home. A year later, after Ernest Finklea's death, his daughter rejoined the ballet, and on a subsequent tour of Europe married her ballet instructor, Nico Charisse (one of eleven dancing brothers and sisters who had earlier toured Europe and the U.S. with their dancing mother). So Cyd acquired the name of a famed continental dance family.

This was pre-World War II. Ballet declined with the coming of the war because so many male dancers entered the armed forces that it was difficult to maintain the repertory. Miss Charisse abandoned live ballet for another vehicle, the films, making her dancing debut on celluloid in *Ziegfeld Follies* (1945). Further film assignments included acting roles. Her best known movies are the musicals *Singin' in the Rain*, with Gene Kelly, *The Band Wagon* and *Silk Stockings* with Astaire.

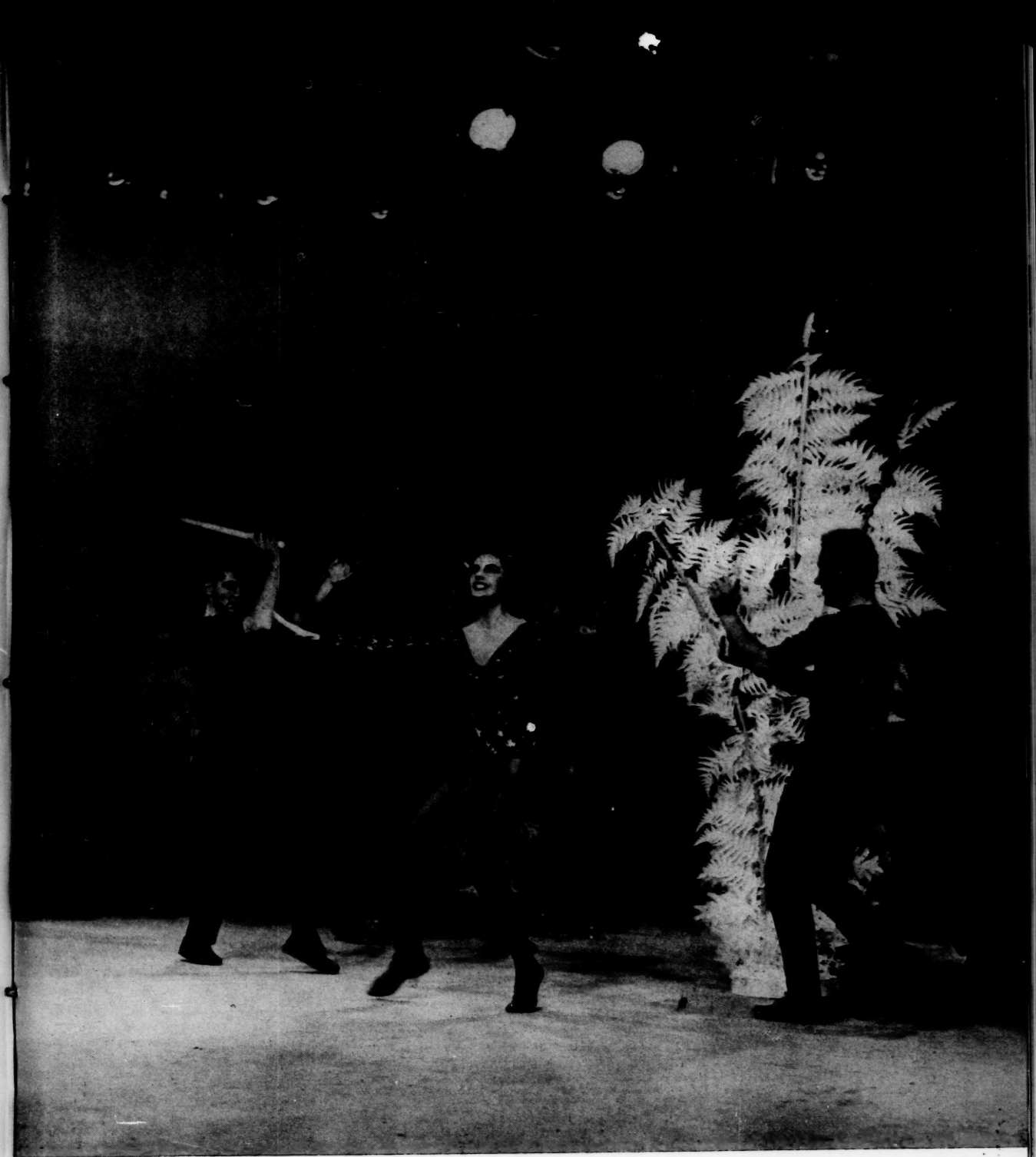
In 1947 she divorced Nico Charisse and a year later married singer Tony Martin. Their son, Tony Jr., was born in 1950.

With Hollywood making very few musicals these days, Cyd Charisse has taken up the challenge of a third medium, television.

Added attractions on "Meet Cyd Charisse" will be Eve Arden in a comic vein and several songs with husband Tony.

*ROY CLARK*

***Opposite: Cyd Charisse and male dancers rehearse the "Tropical Rhythm" number in Hollywood. L. to r.: Bert May on the bongos, Norman Edwards, Herman Boden, Charisse, Maurice Durrett and Frank Radcliffe.***



# BALLET DESIGN IN PERSPECTIVE

*Exhibit commemorating 50th anniversary of Diaghilev's Ballet Russe in Paris tours the U.S.*

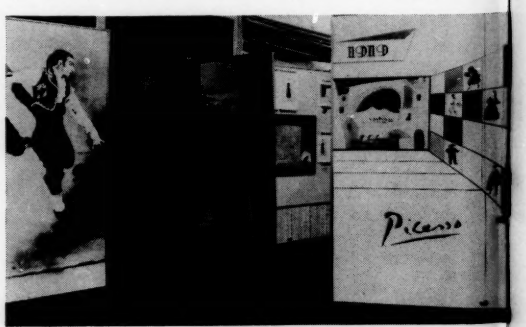
*BY DALE EDWARD FLINN*

Ballet design for "Tempio di Apollo" by Ferdinando Galli Bibiena (1657-1743).

FIFTY YEARS OF BALLET DESIGN, an exhibit of original designs, was assembled by the John Herron Art Museum, Indianapolis, the Wadsworth Atheneum, Hartford, Connecticut, and the California Palace of the Legion of Honor, San Francisco. It is being circulated by the American Federation of Arts, NYC.

ITINERARY for Part I of FIFTY YEARS OF BALLET DESIGN is: Nov. 4-24, Art Center, Pensacola, Fla.; Dec. 8-28, J. B. Speed Museum, Louisville, N.Y.; March 16-Feb. 28, Syracuse Museum, Syracuse, N.Y.; March 12-April 2, Denison Univ., Granville, Ohio; April 14-May 5, Sophie Newcomb College, New Orleans, La.; July 1-Aug. 20, White Museum, Cornell Univ., Ithaca, N.Y.

Itinerary of Part II: Nov. 8-28, Kansas State Teachers College, Emporia, Ka.; Dec. 8-28, Art Gallery, Santa Monica, Calif.; Jan. 12-Feb. 2, Phoenix Art Museum, Phoenix, Ariz.; Feb. 14-March 7, Frye Museum, Seattle, Wash.; April 3-23, Public Library, Winston-Salem, N.C.; May 1-22, Art Center, Fort Lauderdale, Fla.



The exhibition of ballet designs which is currently touring the United States, and to which these pages are given to illustrate, is an extensive one, generous in its bulk and certainly catholic in its selection. Ninety-four artists are represented by more than five hundred examples of their work, though this mass has been divided since the initial showing in Indianapolis into two entirely separate collections. But even in its abbreviated form — and it has not been divided without intelligence — it should be a privilege to see, and an illumination, too.

It is at once something less than and something more than The Diaghilev Exhibition which Richard Buckle of *The Observer*, London, directed and first presented at the Edinburgh Festival in 1954. Mr. Buckle's accomplishment was obviously a *Triomphe de l'Amour*, a dazzling display, full of treasures and marvels, and in a certain light, almost mauve with memories. The epoch of Diaghilev veritably breathed again: even the air was perfumed with the Master's favourite scent, Guerlain's Mitsouko.

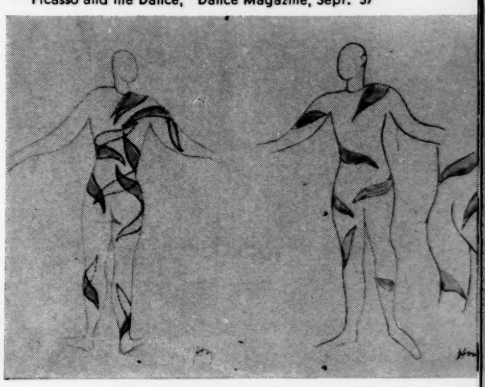
Certainly in no way is the American exhibit so magnificently mounted as the one seen in Edinburgh. But the impressiveness of that presentation was restricted to exactly two decades, the twenty years of Diaghilev's ballet career, 1909-1929. The exhibit here begins where the one in Edinburgh began, which was approximately with Bakst, but extends to practically this very moment. The most recent design in the touring collection is signed Yves-Bennat. It is dated 1959. It is a full measure.

The span and scope which the directors have managed to encompass is such that even their catalogue presents us with something of an aesthetic fever chart. How fashion has changed! And how taste, which one had always taken to be a sempiternal thing, has changed too! The illustrations suggest an infinite variety in sources of inspiration: what two artists might have turned to for blinding light, thirty years apart. One can see, in retrospect now, the influence that has been felt and the weight that has been heaved outside the actual ballet arena: in fashion, in interior decoration, even in the purchasing departments of the world's museums.

In one gallery of the exhibition, one must draw back in startled, new wonder at an artist who was, in his own time, a meteor soaring and trailing fire. Inextinguishable, there is still the fire. Then, at the next turn, one draws back again, abashed this time at what must have been improvised for a particular season in a hasty and hysterical effort to find something "new," or something that would "sell," or, one suspects, something even worse that had to be used as a concession to some producer's fancy and as a glamorous entrée for some fair-haired protégé whose potentialities might well have been better exploited elsewhere.

One does see, however, the panorama of modern art capsuled in these travelling exhibits. The great museums throughout the world, collecting the master painters of this century, must ultimately measure the worth of their collections by the number of their possessions bearing the signatures of less than a dozen men: Rouault, Matisse, Braque, Di Chirico, Dali, Tchelitchew, Chagall, and Picasso, too.** Here is the nucleus of modern art. Here is the nucleus of a vital aspect of ballet history. And here is the nucleus of this very same exhibition — all these artists, their original work, and not the least of their accomplishment. It is a museum in itself. It is history, and a record, and a graph of what has been for this century its "divinest madness" and "divinest sense." And its forever unexplainable foolishness, as well! *(Over)*

**"Picasso and the Dance," Dance Magazine, Sept. '57



***At left: "Fifty Years of Ballet Design," a view of the Picasso exhibit as presented in the initial showing in Indianapolis.***

***At right: Henri Matisse: "Rouge et Noir," a sketch for two costumes; Ballet Russe de Monte Carlo.***

*Leon Bakst: costume sketch for a nymphe in "L'Apres-Midi d'un Faune," Nijinsky's choreographic masterpiece. Unlike Bakst's more typical oriental savagery, this represents his equal genius for muted colorings and a classically austere and Grecian line.*

For all the practical purposes of a layman, there are three figures in this half-century of design whose full creative output should be considered both carefully and gratefully. They are Léon Bakst (1866-1924), Christian Bérard (1902-1949), and Eugene Berman (1899-). Chronologically, their careers constitute a kind of automatic division, arbitrary but authentic, of this fifty-year span into eras that are artistically differentiable and visually recognizable as their very own. Three generations, in Europe and in America alike, have formulated in their minds the permanent picture of ballet as these men conceived it. It must be admitted, however, that no one of these artists — as a painter, *per se* — can compare with several of his colleagues, Rouault, Picasso, and Matisse among others, whose rightful eminence today proceeds from a magnitude, even from a magnanimity, which has no place on a ballet stage: it is a genius of another kind. But one is still tempted to say that it was Bakst and Bérard and Berman who *created* the image we have all loved for so long, and who fixed that image forever in our innermost eye.

## LÉON BAKST

Save for the soaring leaps of Nijinsky himself, it was the calculated bedlam of Léon Bakst which did the most — if only in terms of impact and breathlessness — to startle that first Parisian public into an awareness of the really Russian Ballet. Americans, in 1916, were equally astounded at the spectacle of Bakst. As a matter of fact, in our case, the credit to Bakst was even more exclusive, for the arrival of Nijinsky here was delayed at least until we could regain something of a normal metabolism. *L'Après-Midi d'un Faune, Schéhérazade, and Thamar* were instantaneously impressive here not because we had, at that time, any talent for judging the art of ballet, but simply because we were being confronted with such a conflageration as we protected souls had never known. For three months there was no Nijinsky and there was no criterion, but there was Bakst!

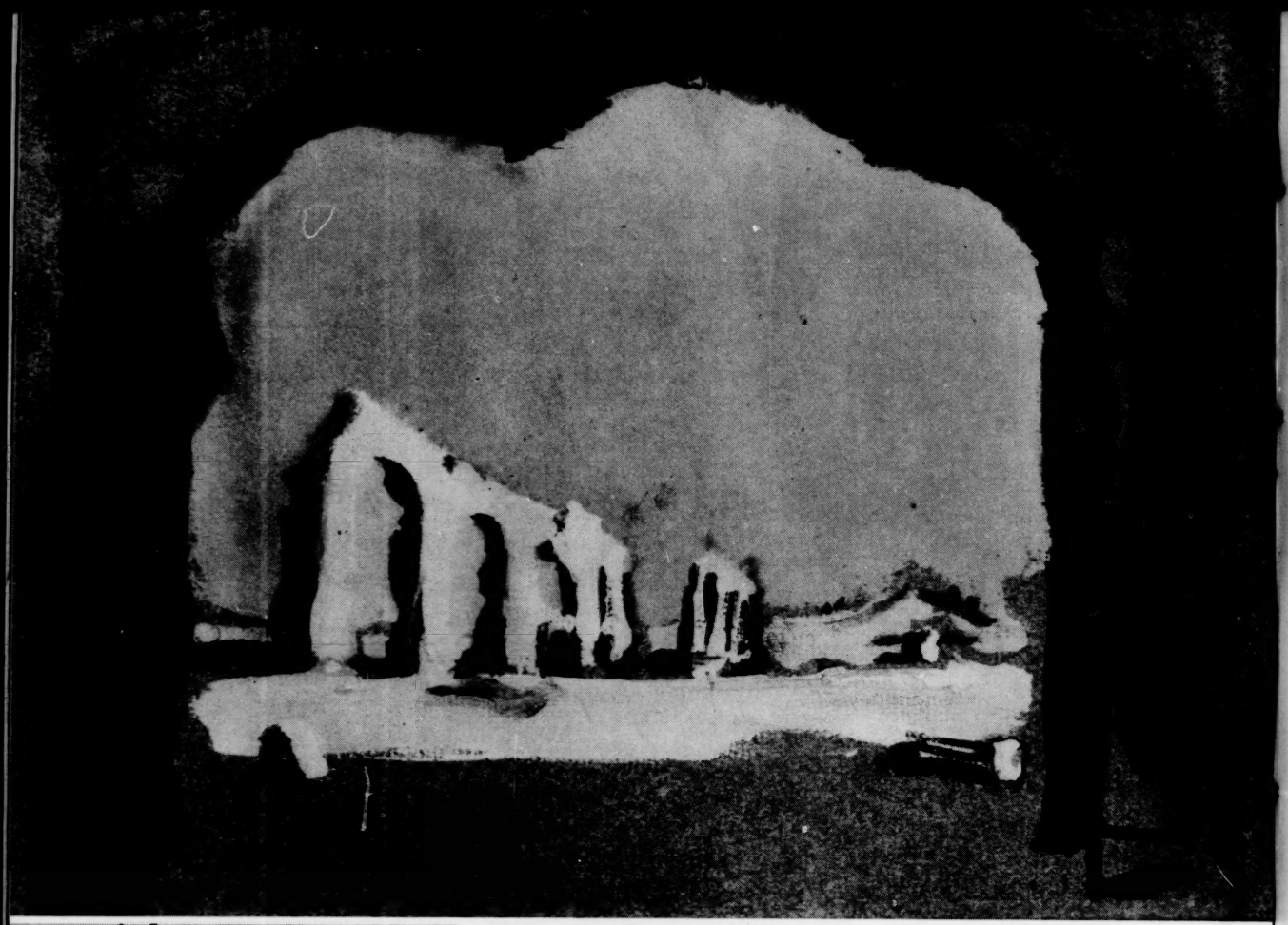
Connoisseurs know him, they collect his drawings, such as these in this exhibition, and frame them like so many precious Persian miniatures. Russians still adore him, and history will defend him. But however indisputable his réclame might have been while Diaghilev was still the arbiter of our taste, his general reputation today lies in what must be the lowest pit of any designer's Hell: where the young jeer and sophisticates lift an eyebrow; where producers ignore him completely or revive him shabbily, in deference to the sweet past; where the last humiliation is the epithet — *passé!*

But if Bakst is *passé* now, it has nothing whatever to do with Bakst. Let one recall, either through memory or by the stimulation of these photographs and drawings, that barbarous beauty he created and the panting sensuality that exuded from every dancer on his stage, the lethal intoxication, the *look* of Ida Rubinstein in repose, the leadened eyes of Karsavina, the menacing smile at the mouth of Nijinsky. Let one wonder, then, where he can find the company today with a cast, or even a single star, who will not be as lost and bewildered as a bleeding lamb in that splendorously savage world. Where? In England? In America? And where will he find the audience who has not feasted upon the interior decorators' distortions of Bakst with oriental lampshades and beaded curtains, and the garment industry's wretchedly gilded leather American overcoats? Who can be stunned now, or awed, by the naive simplicity of merely red and green and purple and orange? What we have distorted since Bakst's time makes us ill when we confront the original. Even the Russians who once so proudly brought us their marvellous Bakst, then subjects of a Tsar and worshippers before candle-lighted ikons, have undergone the strange transformation that only time can effect: tempered now to our gentler ways, to an American domesticity, to English prudence, to a Protestant repression. And what has Léon Bakst to do with all of that?

*Above: "Daphnis and Chloe," a Bakst sketch for two warriors' costumes. These designs from 1912, compared with those for the recent revival by Sadler's Wells, offer a provocative example of another generation's taste and what progress, if any, we have made since then.*

*(Over)*

*Right: Ida Rubinstein, a studio portrait as she appeared in "Scheherazade" . . . "Let one recall that barbarous beauty Bakst created and the panting sensuality that exuded from every dancer on his stage, the lethal intoxication, the look of Ida Rubinstein."*



*"La Symphonie Fantastique," 1936. Decor for Massine's symphonic ballet, one of two productions which . . . "defined the Thirties as the age of Berard."*

*"La Symphonie Fantastique." A costume sketch for one of the sorcerers.*

## CHRISTIAN BÉRARD

Diaghilev was dead before Christian Bérard designed his first ballet. Almost immediately, a fatherless world came rushing like lost children of the street, blessing themselves as they ran. From that moment, the incarnate god never faltered. He could not fail. "He never made a mistake." When he had to die, he collapsed and fell backwards, his arms outstretched, in the center aisle of the Théatre Marigny. His last décor had just been hung. His friends carried him out of the theatre and buried him the day of the premiere. It was Moliére, and *Les Fourberies de Scapin.*

Actually, his ballet designs were not so prolific — *Cotillon, Mozartiana, Les Forains, Le Rencontre, ou Oedipe et la Sphynx,* and perhaps three of four more.

But two productions alone would have been enough to earn him a place in history and define the Thirties as the age of Bérard. These were Massine's *Seventh Symphony* and *La Symphonie Fantastique*. The landscapes of classic ruin, Mercury, the two deer, the red and black Ballroom, the Spirit of Creation . . . these are Bérard and an era, just as the Faun and the Eunuch and the Rose and the palace of Thamar were an era, too, then in the image of Bakst.

Bérard did not restrict his creativity, however, to the ballet stage alone. That he was a much respected collaborator of Jouvet, Cocteau, Barrault, and Giraudoux is, to any Frenchman, pedigree of the highest order. His illustrations for the *haute couture* in *Vogue* Magazine will long outlive the ephemeral chic of fashion. And the costumes which he created for the actress Edwige Feuillère — those she wore in *Partage de Midi* and *L'Aigle à Deux Têtes* — prevent us from even attempting a verbal description.

What Bérard accomplished in this illustrious company of playwrights and actors could not help but effect the contribution he made to ballet. What he borrowed from the French classical theatre was like so much tax-free profit for the ballet. And when he worked for the drama, he donated to the theatre of words something that was speechless, a visage and a heritage he had borrowed from the theatre of dance.

***"Les Forains." A costume sketch for Roland Petit's melancholy and charming ballet of strolling players. Ballet des Champs Elysees, 1945.***

***"Les Fourberies de Scapin," Berard's last production. A costume sketch for Jean-Louis Barrault.***

*(Over)*

# EUGENE BERMAN

Conspicuous among the achievements of Eugene Berman is his *Romeo and Juliet*, 1943. For a certain generation, this production surely had to come as a revelation. It seems difficult to imagine that anyone seeing it might have yearned for more. Even the pedants must have felt secure that, first of all, the original source of the tragedy had been recalled in a style appropriately Italian, that Shakespeare's lines found a parallel in the painter's line, that the verity of Mr. Tudor's choreography was never once impugned by the color or composition of his framework, and that the extremity of Miss Markova's poetry as Juliet and Mr. Laing's pathos as Romeo never suffered a moment of embarrassment on a stage that did not totally accommodate them.

Audiences were not prepared for the luxury of such imagination and expenditure. Acclimatized to a democratic and distilled species of ballet entertainment, they knew nothing with which to compare it. Scholars, however, remembered designs from rare and expensive books, sumptuous and heroic and incredibly beautiful: the artists were Berain (1638-1711) and Bibiena (1657-1743) (one of whose impressive designs immediately precedes this portfolio). That Berman had been inspired by these men must be true.

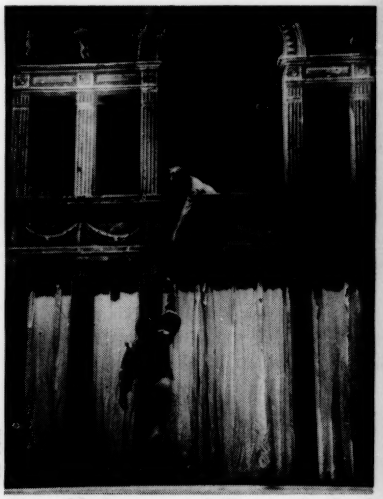
In recent seasons, Mr. Berman has been devoting the majority of his time to grand opera. Balletomanes have just cause in regretting the absence of his particular kind of grandeur, and they are bound to wonder why.

•

The most frequent argument for the diminishing splendor on the American ballet scene is an economic one. We hear it over and over again. But this matter of economics is not a portion of the critic's function, nor is it one that an audience should be asked to allow for. Any critic who is worth his salt could remind the economically minded producer that true imagination is as cheap as the rain, and that ingenuity, inevitably its substitute, is as expensive as hell, and often as deadly.

This "ingenuity" may in itself be the crux of the American designer's dilemma. Confronted on one hand by the omnipresence of a budget without a Royal purse, and on the other by the ever growing acceptance of Balanchine's dictum that the stage be simple if not naked, the designer is fast losing his grip and will soon be out of a job, if not altogether out of existence. Painstakingly, therefore, and deliberately, he has tried, whenever he was given an assignment that even slightly permitted such a practice, to transfer the machinery of what is intrinsically "theatre" stagecraft onto a stage intended for ballet. What is gained, in consequence, is the efficiency and expertness of a Broadway musical, just as costly, but far more gratifying to the ballet company's exchequer, and, unfortunately, to a certain audience as well.

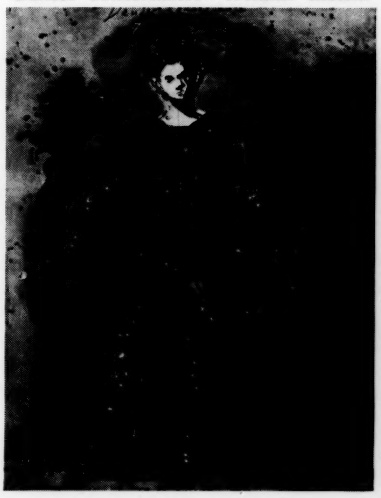
The designer has also been aided and abetted in this deliberate lessening of his imaginative power by choreographic trends. Since Mr. Tudor created *Pillar of Fire*, there has been a sprouting of choreographers who have, with wholly artistic intentions, labored to bring something akin to Ibsen onto the stage that was created for dancers. And when this whole painful endeavor is looked back upon, little seems to have been accomplished by way of amplifying either Ibsen or ballet. The American designer has had to concentrate on mastering a faculty for functioning superbly in an area of miniature realities, and dramatizing, as best he can in a ballet frame, all the tawdry details of the living room, the bedroom, and the American front porch. But, as for releasing the unbridled whirling of his loftiest imagination, he has, of late, been given little chance.



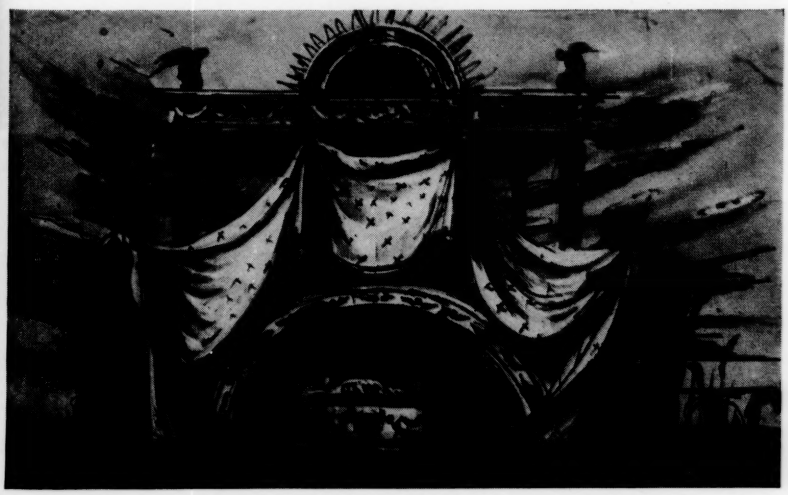
Fred Fehl

***Alicia Markova, as Juliet, and Hugh Laing, as Romeo, whose poetry and pathos . . . "never suffered a moment of embarrassment on a stage that did not totally accommodate them."***

***"Danses Concertantes" costume sketch.***



*"Roma," New York City Ballet, 1955*



*"Romeo and Juliet," Ballet Theatre, 1943. "Audiences were not prepared for the luxury of such imagination and expenditure. Acclimatized to a democratic and distilled species of ballet entertainment, they knew nothing to compare it with."*

*THE END*

# NO MALE SHORTAGE HERE

*Dance finds a happy home in the University of Denver's Theatre Department*

*PHOTOS BY MARSHALL BROOKS*

***ON CAMPUS: Denver University theatre students take a break from dance rehearsal.***

Dr. Campton Bell, Chairman of the Theatre Department, School of Communicating Arts, at the University of Denver, brought modern dance instructor Martha Wilcox onto his faculty twelve years ago. "Dr. Bell," says Miss Wilcox, "believes that dance is an art form and should be taught as such. He is not confused by the so-called 'educational dance' idea, which, I think, is the kiss of death."

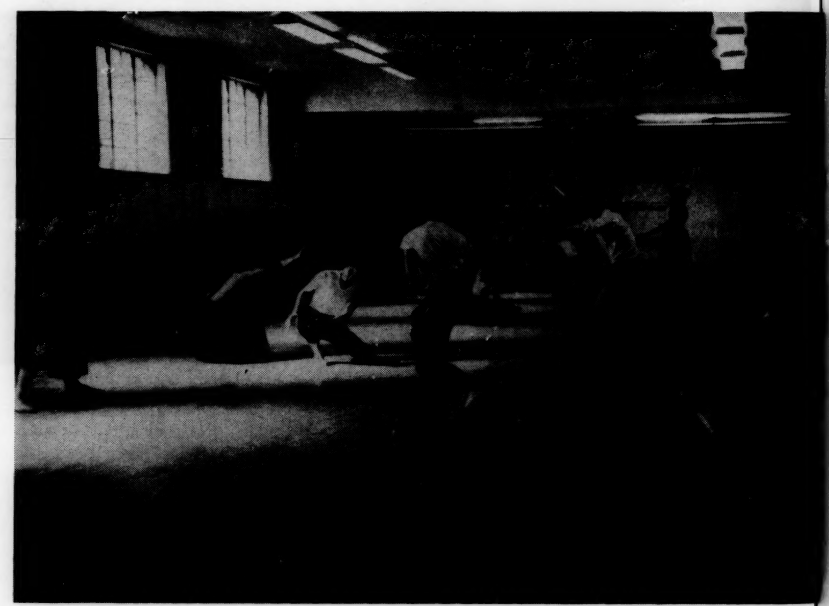
Thanks to Dr. Bell, who believes in the essential role of dance in the theatre, one year of dance study is a required subject for all theatre majors, three years for all those interested in becoming actors. Extensive experimentation in all phases of the lyric theatre take place in a studio theatre, children's theatre, and a dance workshop.

The Denver Theatre Dept. is a professional school in a liberal arts framework. Its aim is developing artists in every aspect of theatrical endeavor. The school trains actors, directors, designers and technical specialists for the professional stage, films, television, and educational, community and children's theatre.

The same time that students have a heavy load of professional studies, they are also exposed to the humanities, social sciences and foreign languages, for the curriculum envisions the artist as being not only a skilled technician, but also a person of broad culture.

One of the unique features of dance activity at the University of Denver is the large number of men participating.

"In 1947," says Miss Wilcox, "when I started the dance program for the The-



***COMPOSITION CLASS: All students in the Theatre Department have at least one year of dance training. Acting majors must study dance for at least three years.***

*AT AUDITION: Theatre Dept. Chmn. Dr. Campton Bell, Dance Dept. Dir. Martha Wilcox, Assoc. Dir. Dulcy Amter.*

*DAVY CROCKETT: Robert Hopper, as Davy, aloft in "The Eccentricities of Davy Crockett." The Theatre Department's "Ballet Ballads" production, which includes "Davy," had 8 successful public performances last season.*

atre Department, all the men then enrolled as theatre majors, approximately thirty, were required to take dance. Most had the attitude 'Why should I take this sissy thing?' But they had no choice, and they found out soon enough that they were facing a big challenge. Many of that first group became intensely interested, and the dissenters were soon a small minority. Each year more men performed as dancers in productions, and gradually 'the University grapevine' carried the word that dance for men was on the preferred list. No doubt, as a result of this kind of word-of-mouth publicity, during the past twelve years I've had men in my classes not only from the theatre school, but also engineering, music, English, theology, athletics, psychology, education, and foreign exchange students. I'm sure they (the men outside of theatre) take dance for various reasons. One result which is gratifying is that they become interested and more intelligent members of the much-needed dance audience. One psychology Ph. D candidate, William Davis, enrolled in a beginning class three years ago. He is now in the advanced group, choreographing and performing. Incidentally, he has been awarded his doctorate and is currently a faculty member of the Psychology Department."

In this most favorable climate for dance, students have a healthy respect for the art itself, and soon recognize its importance to any kind of theatre training, and to living itself. "Yes," says Miss Wilcox, "I love teaching dance here."

*THE END*

*STUDENT PRODUCTION: "The Tin Soldier," choreographed by dance student Ann Amter, is performed for local children's audiences.*

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*
*Photographs by Zachary Freyman; Text by Saul Goodman*

# ELEANOR D'ANTUONO

Pretty, petite, with dark hair and dark sparkling eyes, Eleanor D'Antuono (she uses her mother's maiden name) belongs to a dance-conscious family. Her father danced in vaudeville as "Lou Leonard & Partner" before he decided on a more stable profession and became a theatrical agent; her mother is an avid balletomane who took Eleanor to see her first ballet performance; and her younger sister is currently a ballet student.

Eleanor is an example of that rare creature—except in the movies—a young dancer who starts in the last line of the corps and by gruelling work and perseverance gradually makes her way into an enviable position in a ballet company.

The first ballet performance that Eleanor ever saw was given in Boston by the Ballet Russe de Monte Carlo. It was their ever-popular program of *Swan Lake, Nutcraker* and *Scheherazade*. Eleanor, who was only 5 years old at the time, recalls primarily the "bright colors" of the last-named ballet. It was the same Ballet Russe de Monte Carlo that Eleanor later joined at the incredible age of 14.

Eleanor began ballet classes when she was 5, with Boston teacher Maria Papporello, formerly of La Scala Opera in Milan, Italy, whose teaching emphasized the need for the body of a dancer to move freely. After four years of classes, once a week, Eleanor was changed to another teacher who put particular stress on the correct working of the legs and feet. Eleanor attended twice weekly, and then more frequently. This new teacher's school was in Malden, about an hour out of Boston, and Eleanor found that 24 hours in a day were almost not enough to cover her school studies, her dance class, travelling to and from it, and her homework. But somehow she managed to squeeze them all in. The new teacher was Virginia Williams, now Directress of the New England School of Ballet in Boston.

Each summer for two weeks, and each winter for one holiday week, Miss Williams brought a group of her more promising students to New York for study with the late Tatiana Chamie. It was Mme. Chamie who suggested that Eleanor audition for Ballet Russe. The idea was disregarded—temporarily. Her mother thought she was much too young to leave home, and much as she was anxious for her daughter to become a professional dancer, she also wanted her to continue her academic education.

Shortly thereafter Mme. Chamie passed away. However, the seed had been planted. and when word reached Miss Williams the following spring that Ballet Russe was in the process of organizing their next tour and needed dancers, Eleanor flew to N.Y. and right into a class conducted by Frederic Franklin at which Sergei Denham, Director of the Ballet Russe, was present. The talented youngster made an immediate impression. Mr. Denham was eager to have her join his company, and, as she was still in her teens, assumed personal responsibility for her welfare.

She reported for rehearsals of *Swan Lake* at 9 a.m. on the morning of July 12, 1954, all ready for a terrific day's workout, and was disappointed that the first day's activities did not exhaust all her youthful energy. Not long after she was on her first coast-to-coast tour. Naturally, she missed her family, friends and home, but she soon acclimated herself to her new environment, and became a very busy member of the corps.

During the summer of 1956, in Santa Barbara, California, Eleanor was given her first solo role, the Chinese Girl in *The Nutcracker*. Her dancing was so winning that additional roles started coming her way, and by the time Ballet Russe's itinerary reached the Boston Opera House in the Spring of 1957. Eleanor was also dancing the Blue Girl in *Beau Danube*, and Prayer in *Coppelia*. An auspicious return to her home town.

The following season, Eleanor had junior soloist billing, and more roles: the Girl in White in *Beau Danube*, the Pas de Trois in *Raymonda*, one of the Three Little Maids in *The Mikado*. Before the season ended, Eleanor was dancing the lead in Leon Danielian's *Sombreros* and the Prelude in *Les Sylphides*.

There was further progress in the season just past. She achieved soloist billing, and more leading roles; the Waltz in *Les Sylphides*, a solo variation in *Raymonda*, the *Bluebird Pas De Deux*, Brahm's *Variations*, and the only classical solo-on-point in the Co.'s new *Slavonic Dances*, choreographed by Edmund Novak.

Eleanor is appreciative, very pleased with her progress, and well aware of her good fortune. She realizes that she still has a long way to go, and lots of hard work to do. But this does not phase her, nor will she let it gain preference over her foremost desire to be a sincere and honest human being.

Her training and personal preference have always been towards the classics, with the role of Giselle as a peak goal. Eleanor's eyes opened wide at a suggestion that she dance in a ballet like Balanchine's *Agon*. But whatever it is, there is surely much that will be new and exciting ahead in the path of this "budding ballerina"—now on her sixth national tour with the Ballet Russe de Monte Carlo.

*The 1909 Diaghilev Ballets Russes production of "Les Sylphides." Standing l. to r., Sofia Fedorova, Alexandra Baldina, Tamara Karsavina, and Elena Smirnova.*

REGIONAL BALLET — USA

A Monthly Feature

# SYLPHIDES – U.S.A.

## *HOW REGIONAL BALLET COMPANIES HELP TO PERPETUATE A BELOVED MASTERPIECE*

*BY DORIS HERING*

The survey was a simple one. Regional Ballet-U.S.A. wished to know how many companies included *Les Sylphides* in their repertoire — and from whom they had learned it.

A hundred regional ballet groups were contacted. Fifty responded. Of these, twenty-five perform complete versions of *Les Sylphides;* eight present excerpts; and the other seventeen offered strong convictions about why they do not include it in their repertoire.

As the answers began to accumulate, the survey, simple as it was, turned into a giant pendulum of vehemence, of reminiscence, of soul-search. The gentle forest maidens of Michel Fokine stirred their own particular kind of storm, their own array of contradictions.

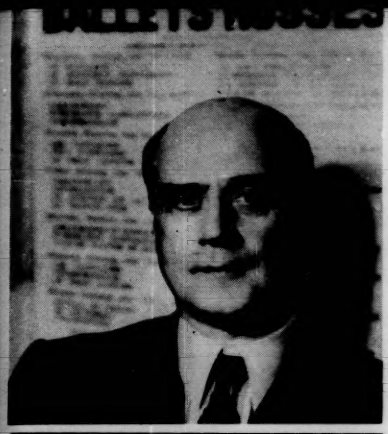
"I think *Les Sylphides* is part of the classic foundation needed by every company, just as Bach, Tschaikowsky, and Brahms are needed by every orchestra, even those in schools," wrote Merriem Lanova of Ballet Celeste.

Constance Reynolds of the Scranton Ballet Theatre disagreed: "This is one of the loveliest ballets ever conceived, demanding purity of line, musicality, expressiveness, and soft flowing movement, which I feel is beyond a student dancer."

"You should see my 9-11 year olds," said Maxine Asbury of the Houston Civic Ballet. "They don't do *Sylphides* on point, but because they're so young, they certainly have the style."

"When considering reviving *Les Sylphides,*" wrote Alex Martin of the Cleveland Ballet Center, "I remembered Diaghilev's comment on the ballet — 'There are no soloists, they are all ballerinas.' My own dancers rehearsed almost nightly for four months before their first performance, and only now, after fifteen months, have they anywhere near approached what I feel to be the right atmosphere."

Rita Hoefler of the Kettering Civic Ballet wrote, "Since we have many young dancers, I am doing the choreography to suit the dancers." And almost as though she had read Miss Hoefler's letter over our shoulder, Tatiana Semenova of the Houston Foundation for Ballet let forth a burst of vehemence: "Why do all civic organizations think that *Les Sylphides* can be performed by unfinished local talent? . . . I personally consider *Les Sylphi-*



***Top:***
***Michel Fokine (1880-1942) at the time when he staged a version of his "Les Sylphides" for de Basil Ballets Russes.***

***Below:***
***Frederic Francois Chopin (1810-1849), seven of whose piano compositions form the score for "Les Sylphides."***

*des* an achievement for any dancer and especially for the ensemble. The difficulty is strictly in the perfection of the style, which can be achieved only by years of study . . . A company like Ballet Russe de Monte Carlo under Col. de Basil rehearsed *Sylphides* for five years, and during that time the regisseur never stopped feeling that it could be improved. Because of my great personal respect for Michel Fokine, I would like him to rest in peace in his grave."

But Fokine is surely not resting in peace in his grave, for his exquisite dance-poem to piano pieces of Chopin has had more than 150 performances by regional ballet companies in the last five or six years. And it is a mainstay in the repertoire of virtually every professional company in the world. Some of the productions, like that of the Bolshoi Ballet with Galina Ulanova dancing the Prelude, must be exactly as Fokine dreamed. Others, like a version recently described to us in which the dancers wore tap shoes and pyramided up and down a staircase . . . may Fokine hurl his personal thunderbolt upon them!

*Les Sylphides* is the most perfectly wrought ballet of this century. Yet its subject matter does not come of this century. It is an image of another period, created with the lucid perspective that only time-distance can bestow.

To know why *Les Sylphides* is so fresh in its conception, one would have to know a little about its choreographer. He grew up in a felicitous time — in a fortunate place. And he had a generous collection of talents.

Fokine was born April 22, 1880, in St. Petersburg. It was the glittering era of traditionalism in Russian ballet, when youngsters trained at the Imperial School (and what a training that was for a gifted boy like Fokine! In addition to dance, he could revel in painting, music, and choreography) still performed in the broad-canvassed Petipa ballets and in the tinseled opera-ballets. Yet there was something new in the air.

Isadora Duncan danced in Russia, and suddenly the young Fokine wanted to clear all artificiality from the ballet stage. A Siamese troupe came through. And suddenly he realized a whole new area of expressiveness in the arms.

At the same time, the young Diaghilev and his friends were gathering to discuss the idea of putting out a "little magazine" devoted to advanced thinking in the arts.

These were days for growing and exploring. And one of the directions in which Fokine was searching was that of music. Tired of the Russian hacks of the day, he came across a series of Chopin piano pieces orchestrated by Glazounov. The suite was called *Chopiniana*. The young choreographer decided to try a ballet with the same title.

It was a pot-pourri having little to do with *Les Sylphides* as we know it today. There was a scene of Chopin composing in a haunted monastery. There were a Polish wedding, a Neapolitan tarantella, and an interpolated waltz in the style of the Romantic ballerina Marie Taglioni. The last was danced by Anna Pavlova and Anatole Oboukhov (the same Oboukhov who now teaches at the School of American Ballet).

*Chopiniana* was premiered on March 21, 1908. But a few weeks later, Fokine decided to look for a different series of Chopin compositions and re-do the whole

*(Over)*

Leon Photography

***ST. LOUIS: Michael Simms completes the Mazurka in the St. Louis Civic Ballet production of "Les Sylphides."***

*CLEVELAND: John Williams and Norma Goss of the Cleveland Ballet Center in the Grand Pas de Deux*

Grace & John Goss

*ST PAUL: Jaffney Keyesh and Judanna Lynn of the Ballet Borealis in the same passage*

John Reddatz

work in the Taglioni style. Instead of one sylph, he would have many.

In the meantime, Diaghilev and some of his friends of the "little magazine" days were involved in a new project — a Russian ballet company about to make its debut in Paris. Diaghilev had seen Fokine's second *Chopiniana* and wanted it for his company. But first, with his celebrated taste, he made changes which remain in most versions done today. The principal change was in the overture. Fokine had selected a military polonaise, and Diaghilev felt that it was not in keeping with the dreamlike atmosphere of the ballet. The serene Prelude Op. 28 No. 7 was substituted.

And Diaghilev did not like the pedestrian title. He suggested *Les Sylphides.*

Alexandre Benois was called in to create the setting. Stravinsky, Tcherepnine, Lyadov, and Glazounov were asked to make an orchestration. And as if all this were not enough, Diaghilev assigned his finest dancers to the solo roles. They were Tamara Karsavina, Anna Pavlova, Alexandra Baldina, and Vaslav Nijinsky.

Finally, on June 2, 1909, in the Chatelet Theatre, *Les Sylphides* awaited the Parisian public. They settled back for a grand overture. But it was a brief, poignant theme played twice through with only a slight variation.

The stage was a sweep of moonlight. A man in black doublet and full-sleeved white shirt stood upstage sustaining two ballerinas. Around them were grouped the other soloists and the corps, all in delicate arrest. The man was a Byron or a Shelley, a Lamartine or a Vigny, standing on the brink of a mystical experience. For that moment all of the creatures in white were his . . . or were they?

The male in a Romantic ballet is always real, though momentarily bewitched. The female (or females) is elusive, unattainable, a sprite in the form of a woman.

Because the Romantic female is so detached, she does not have the nobly rounded arms of the earlier court style ballet. Nor does she have the rosy-quickness of the peasant girl, with her springy calves and ankles, her quickly embracing arms. The Romantic ballerina dances as though she did not bear the burden of flesh, the mass of bones. Her arms are not placed, but poised. The impact of her feet upon the ground is soundless.

Her emotions are not immediate. They do not well up from the center of her being. Her flirtatiousness is a game with no resolution. Her sadness is a nostalgia with no real tears. Her laughter is a bourrée through trees. Her love for the man is hovering, faintly protective, but never governed by the tide of his feeling.

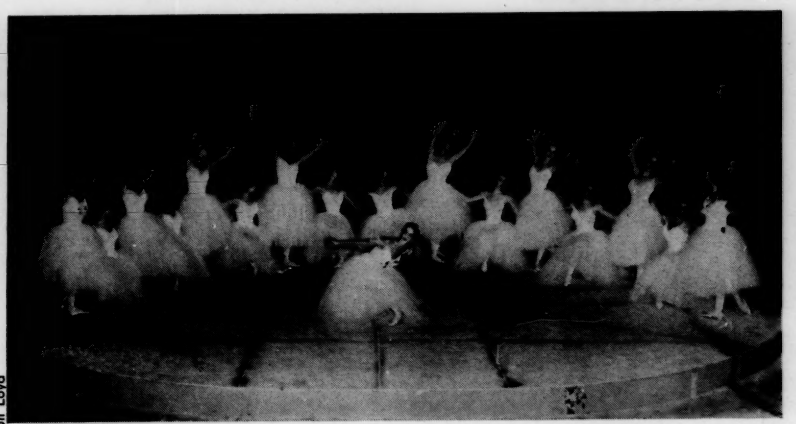
Fokine captured this style in *Les Sylphides,* but never belabored it. With unerring musical sensitivity he created a smooth current of variations — a Nocturne (Op. 32 No. 2) for the corps, melting

*(Cont'd on Page 96)*

*CHARLESTON W. VA.: "Sylphides" with a Grecian touch — Charleston Ballet*

*SACRAMENTO: Coryphee Leslie Crockett in the Sacramento Ballet production.*

Louis C. Ramsey



Don Loyd

*FORT WORTH: "Sylphides" in-the-round — Fort Worth Civic Ballet*

*SAN FRANCISCO: Jacqueline Gregory of Ballet Celeste, which has performed the ballet 12 times annually since 1952.*

Gaspar-Ware

*ATLANTA: Junior "Sylphides" — Atlanta Civic Ballet Jr. Co.*

*(Over)*

*OTTAWA: Above, Classical Ballet of Ottawa in 1959 production*

*FORT WAYNE: Judith Shoaff & David Fisher Jr. in Ft. Wayne Ballet version*

*WASHINGTON, D.C.: Civic Ballet Society of Washington, D.C. sylphs in natural setting*

away from their initial pose; a Waltz (Op. 70 No. 1) all light and joy, for a solo female; a Mazurka (Op. 33 No. 2) for a female darting diagonally across the stage in vivid jetés; a Mazurka (Op. 67 No. 3) for the male, deceptively simple in content but demanding the utmost in phrasing; the Prelude (Op. 28 No. 7), this time for a ballerina curving almost wistfully downstage, sinking and rising weightlessly, poising her hand against her cheek as though listening; then an ecstatic Waltz (Op. 64 No. 2) for the Sylphide and the male reaching tenderly toward her wings, lifting her high and free into the air, perhaps secretly deciding that she of all the creatures will be his. But true to the tradition of Romanticism, it is all a fantasy. The dancers whirl in giant circles, surge downstage in repeated jetés to the Waltz Op. 18 No. 1. Suddenly the original pose is there again. A lithograph stirred briefly to life, has returned to its frame.

Among the professional companies, *Les Sylphides* has had a lively career. It made its American debut January 20, 1916, when the Diaghilev company appeared here. In 1925 Fokine staged it for the Royal Danish Ballet. In 1932 he created it for Sadler's Wells, and in 1937 this company acquired the original Benois decor.

René Blum's Ballet Russe de Monte Carlo (the parent company of today's Ballet Russe) engaged Fokine to stage the work in 1936. It has been continuously in the repertoire. And in 1940 he staged it for The Ballet Theatre. They opened their first performance with it, and traditionally, have always opened their seasons with it.

In 1942 Fokine died suddenly. During his lifetime he had turned out more than sixty ballets. It is difficult to say which of his other works will outlive the century (perhaps *Petrouchka* will come nearest). But it is certain that *Les Sylphides* will endure. And part of its longevity will come from America's regional ballet companies.

Last year, when Regional Ballet—U.S.A. surveyed the regional ballet versions of *The Nutcracker*, it was apparent that most of the companies performing the work were using all or part of the score and devising their own choreography. Their productions had little or nothing to do with the original Russian Imperial version. But *Les Sylphides* is faring much better. This is probably because many regional ballet directors have either performed in it or have had some contact with Fokine.

Tatiana Dokoudowska of the Kansas City Civic Ballet writes. "I don't think I could ever forget those memorable rehearsals with Ballet Theatre in 1940, when we worked with Mr. Fokine himself." Stanley Herbertt of the St. Louis Civic Ballet took notes on the solos when he was in Ballet Theatre and filled in on the corps work with Richard Ellis of the Illinois Ballet. Dimitri Romanoff, regisseur of Ballet Theatre, staged the Severo Ballet production.

The Ballet Russe lineage has produced many regional *Sylphides*. Lorand Andehazy and Anna Adrianova of Ballet Borealis learned the work in the Ballet Russe de Monte Carlo, as did Nesta Toumine of the Classical Ballet of Ottawa and Manolo Agullo of the Memphis Civic Ballet. Other longtime Ballet Russe performers are Mia Slavenska of the Fort Worth Civic Ballet, Frederic Franklin of the Washington Ballet, and Galina Lazowski, who staged *Sylphides* for Fred Danieli's Holiday Theatre. Most recent of the Russe alumni to stage the ballet is Valerie Smith, who has just completed a version for the Mobile Civic Ballet.

The source material of Thomas Armour of the Miami Ballet goes back to his dancing days in the Leon Woicikowski Company. (Woicikowski, in turn, harks back to Diaghilev.) Mr. Armour also helped Maxine Asbury of the Houston Civic Ballet and Duane Dishion of the Atlanta Civic Ballet with their productions.

Merriem Lanova of Ballet Celeste went directly to Madame Fokina (who had her husband's notes) for most of the ballet. Two of the variations were filled in by Bronislava Nijinska. Gioconda Filippini of the Civic Ballet Society of Washington, D.C., learned it from Esmée Bulnes in Buenos Aires. Miss Bulnes learned the work from Fokine.

Other sources, a bit less direct, were those of the Amarillo Civic Ballet, who turned to Jorge Cano of the Ballet Concierto of Mexico; the Bay Area Ballet, who learned it from Jack Johannes of Berkeley, Cal.; the Macon Ballet Guild, whose director Gladys Lasky uses the Sadler's Wells version as it was staged by Joy Newton for the Royal Academy of Dancing Production Club in London. The Monterey Peninsula Civic Ballet turned to Alexandra Sawicka of the Anglo-Polish Ballet; Virginia Woods of the Olympia Ballet learned her version principally from Adolph Bolm and Theodor Kosloff. Norman Craig of the Philadelphia Civic Ballet learned his from Charles E. Wildish.

Ruth Sussman of the Phoenix Youth Ballet went to Anatole Vilzak, Pierre Vladimiroff, and Fokine. And the Philadelphia Ballet Guild's production was staged by Antony Tudor.

What does all this prove? It proves that there are probably many reasonably accurate versions of *Les Sylphides* among the regional companies. But more than that, it offers no excuse why any group wishing to do the ballet cannot acquire an accurate and stylistically correct version.

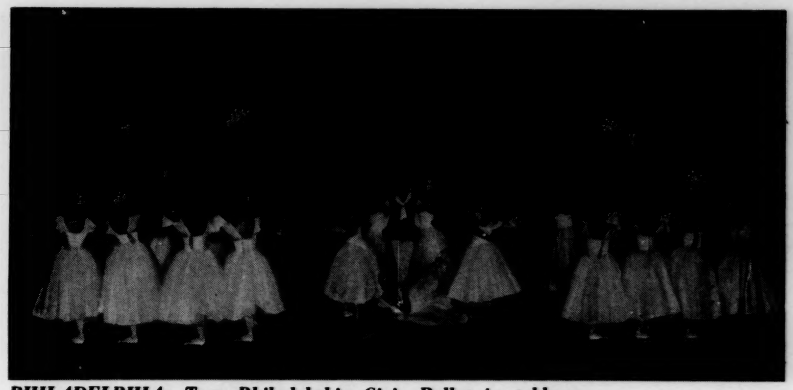
Some regional directors, like Rossie Gilmore of the Ballet Guild of Columbus, Ga., feel that standard works like *Les Sylphides* are not essential to their company's repertoire. "The boys and girls of America do not feel white ballets," she says. "Why force them to do something they cannot because of lack of background and interest."

The Ballet Guild of Jacksonville takes a more middle-of-the-road stand: "We sometimes present a pas de deux from *Nutcracker* or *Sleeping Beauty* for programs, but never a full ballet. We believe that civic companies should strive to offer new and young works for our new and young ballerinas-to-come and to give them the classical repertoire in the school's training course."

Thomas Armour also feels that standard works should be part of the dancer's training, but that the regional companies should stress original choreography. We are inclined to agree and to add that a work like *Les Sylphides* should be brought to the stage only when the dancers are ready to do justice to its evanescent style.

Twenty-five years ago, *New York Times* critic John Martin wrote of a *Sylphides* performance: "For all its charm and lyricism, it is not likely to have nearly the same amount of popular appeal as *Scheherazade*. It is a ballet for those who are able to discern the subtlety of its composition, its avoidance of the banal, its exquisite musicianship, and above all, its pure abstraction."

In his first conjecture, time has already proven him wrong. The sylphs have won over the harem ladies. But Mr. Martin's second thought must remain true, and it must be respected among the regional ballet companies who are planning *Les Sylphides* in the seasons to come. In placing that title upon a program, they automatically pledge themselves to continue an exquisite tradition . . . and to help Fokine "to rest easy in his grave." *THE END*



***PHILADELPHIA: Top, Philadelphia Civic Ballet in tableau***

***KANSAS CITY: Kansas City Civic Ballet corps***

***WASHINGTON, D.C.: (Standing) Marcia Barrett, Robert Davis, Faye Atkinson; (Foreground) Mimi Paul, Jacqueline Hepner, and Paula McKay of the Washington Ballet in the central grouping of "Les Sylphides"***

Season's Greetings

TAFFY'S
DANCE WEAR

CLEVELAND
138 The Arcade
PR 1-3236

DALLAS
6138 Berkshire
EM 8-7313

WHOLESALE PLUS

Dance Supplies

"POSTAGE PAID ON ALL ORDERS"

SPEEDY SAME DAY SERVICE

Write for Latest Catalog

Style Queen, Inc.
"Member of Dance Suppliers Association"

1536 WEST 7th STREET
LOS ANGELES 17, CALIFORNIA

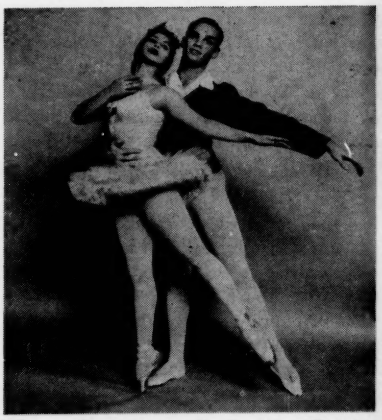
FOR FOOTWEAR
PRACTICE WEAR . . . FABRICS . . .
AND ACCESSORIES . .

FINE BROTHERS

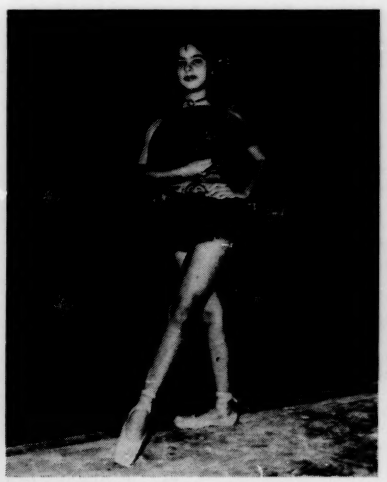
138 SOUTH ELEVENTH STREET
PHILADELPHIA, PA

LOW PRICES . . . LARGE SELECTION . . . EXCELLENT SERVICE

## YOUNG DANCERS AT WORK



*Eileen Barbaris and Jeremy Knight, members of the ballet group of the Irene Fokine School, Ridgewood, N.J., as they appeared in the full-length "Nutcracker," choreog. by their teacher, who is the daughter of Alexandra Fedorova and the niece of Michel Fokine.*



*Recipient of a full scholarship to the School of American Ballet, 13-year-old Regine Montrosier, pupil of Lavinia Williams Yarborough's Haitian Institute of Dance, Port-au-Prince, arrived in N.Y. last month to begin classes.*

*Yves (10) and Lillian (9) Lartelier, are pupils of their mother's Ecole de Danse Classique de Leopoldville in the Belgian Congo. They had additional study at the Paris Opera Ballet School last summer.*

*Barbara Turman and Carole Roberson as Hansel and Gretel in a presentation by pupils of Trina Grieg, El Cajon, Calif.*

*Canadian trio — Anita Aquino, Barbara Morell and Bill Farrar, who study at the Grace MacDonald Sch., Vancouver. Miss Aquino danced in Hanya Holm-directed "Orpheus and Euridice" last summer.*

LET THE BELLS RING OUT

Samuelson
PIONEER FABRIC HOUSE OF THE WEST
1033 South Los Angeles Street
Los Angeles, California

## CLASSIFIED

**FOR SALE.** Full time profitable Dance Studio. Southern California. Must sacrifice. Dance Magazine, Box A-31, 231 W. 58 St., NYC.

**FOR SALE** — Well established Ballet School. Fully equipped ground floor studio 25' by 85' including Parquet floor, one wall mirrored, piano, record machine and speakers, COMPLETELY AIR-CONDITIONED. PROMINENT LOCATION on Miami Beach. Over 100 Students enrolled. Reason for selling Ill Health. Price subject to discussion. Box A-44 Dance Magazine, 231 W. 158 St., N. Y. 19, N. Y.

**ESTABLISHED** children's school priced for quick sale. Dance Studio, Box 13364, Phoenix, Ariz.

PLAN YOUR
CHRISTMAS
SHOW AROUND

# PART XIII, CONT.

# SISSONNE FERMÉE, EN ARRIÈRE, AND SISSONNE FONDUE

*BY THALIA MARA*

To perform the **sissonne fermée, en arrière,** facing **de face,** the dancer begins in 5th pos. with, let us say, the right foot front. **Demi-plié** with both legs, spring up from both feet, extending the left foot backwards and raising the right **à la demi-hauteur devant;** the entire body flies backward; alight on the left foot, taking care to make a good **fondu;** at the same time the right foot touches the floor in 4th pos. and slides, on the floor, into the 5th pos. in front of the left. The finish of the step is a good **demi-plié** in 5th pos. with both heels pressed firmly into the floor.

The step may be varied by turning the body to **effacé** or **croisé** direction and by using the arms in any given position.

**Sissonne fermée** is also performed **de coté,** or travelling to the side in 2nd pos. (or **écarté** direction). The technique remains the same as when the step is performed forward or backward.

All **sissonnes fermées** may be taken with a change of feet. If the dancer is performing the step **en avant** with a change of feet he may perform it in either of two ways: He may spring forward, bringing the back foot forward and alighting upon it so that the foot which began in 5th pos. front now closes into 5th pos. back; or he may spring forward, alight on the front foot, and, instead of returning the foot which began in the back to its original position, slide it through 1st pos. to finish in 5th pos. in front of the other foot.

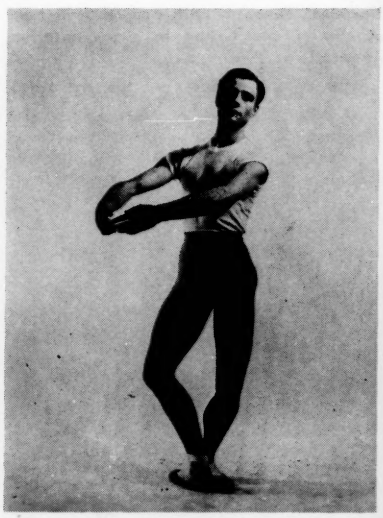
Similarly, the **sissonne fermée, en arrière,** if taken with a change of feet, may be performed by springing back onto the front foot and closing the foot which began in the back to the front. Changing by passing the foot through 1st pos. may be done, but is awkward.

**Sissonne fermée, de coté,** with a change of feet may be performed either **dessus** or **dessous.**

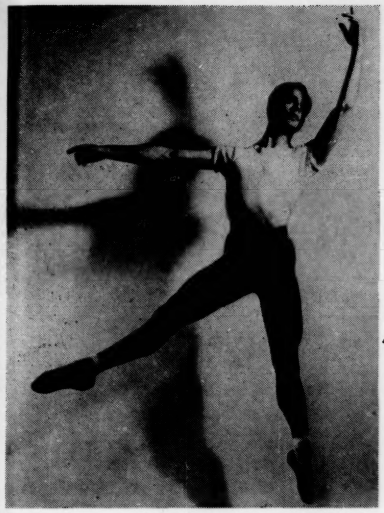
**Sissonne fondue** is performed in a similar manner to the **sissonne fermée** except that the jump is bigger, and the leg, instead of being raised only **à la demi-hauteur,** is raised to the full 90 degrees. In alighting from the spring the dancer comes down on one foot and then softly places the other foot into the 5th pos. **demi-plié.** The knee will bend slightly in order that the foot may be placed on the floor. Where the **sissonne fermée** is a small quick step requiring almost simultaneous action by both feet in closing after the spring, the **sissonne fondue** is a broader, larger step, and the feet definitely close one at a time. **Sissonne fondue** is also performed finishing on one foot with the other raised to the knee or the ankle instead of closing into 5th pos.

Like the **sissonne fermée** the **sissonne fondue** may be performed in any direction and in any desired position of the body.

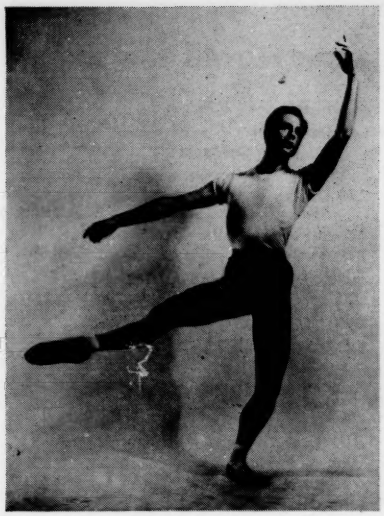
## DO'S



1. The start of a **sissonne fermée, en arrière.** The direction illustrated is **effacé.** The dancer makes a good **demi-plié** in 5th pos. raising both arms to the 5th front.



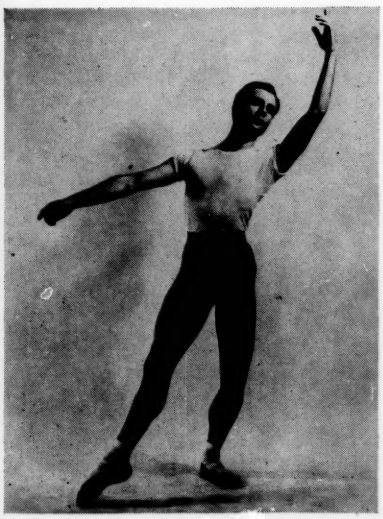
2. The dancer springs straight up and flies backwards, pointing the toes forcefully and raising the front foot **à la demi-hauteur** in 4th pos. as the back foot extends backwards. As the pose is **effacé**, the body must incline to the back, the head must incline to the arm, and the eyes look straight out.



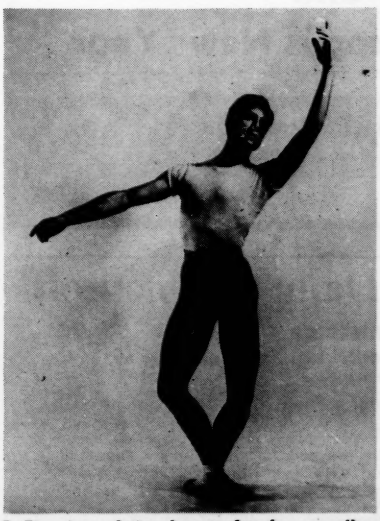
3. The dancer alights with the raised leg well under control, the back strong, maintaining the good **effacé** pose. This is a transitional movement, not a sustained pose.

*PHOTOS BY JACK MITCHELL*

Our model is Royes Fernandez, a Principal Dancer of the New York City Ballet.



4. The leg is immediately lowered to point in 4th pos. on the floor. This is also a transitional movement as the foot will at once slide on the floor into 5th pos.



5. The close of the **sissonne fermée, en arrière.** Once again the dancer is in a good **demi-plié**, with both heels firmly pressed against the floor. The actions of alighting, lowering the foot and sliding it into 5th pos. are simultaneous, and the feet close almost at the same time. *(Over)*


**It's CHATILA FOR ALL YOUR DANCING NEEDS**

**TOPS in TOGS**

Serving the trade for a quarter of a century. Known for the **BEST** in **QUALITY** and service!

Order now for Fall delivery & save. Special school discount — write on **BUSINESS LETTERHEAD** — Wholesale Dept. Send for free Catalog.

*Best Wishes for A Happy Holiday Season*

*A. Chatila & Co.*

*MANUFACTURER*

**5719 — 18th Avenue**
**Brooklyn 4, New York**

**LA RAY BOOT SHOP, INC.**
*"Everything for the Dancer"*
**SHOES LEOTARDS ACCESSORIES**
Agency for Freed's English Toe Shoes
*Write for Free Catalog "LR"*
**107 West 46th St., New York 19**

**CHALIF**
A Wealth of Dance Material
**Over 1,000 Dances**
**Complete Ballets**
**Chalif Text Books**
**Music for Exercises**
**Chalif Folk Dances**
**Records for Ballet Technique**
For your convenience
Complete descriptive Catalogue
**CHALIF PUBLICATIONS**
P. O. Box 224 Chatham, N. J.

**GOLDEN SHOPS in Greenwich Village**

SHEER TIGHTS
**Leotards - Tights**
DANSKIN - HELANCA
BALLETS - NET HOSE
**58 West 8th St., near 6th Ave.**
**Open Evenings**
GR 7-3029

# LABANOTATION

New issue
10 FOLK DANCES IN LABANOTATION
by Lucy Venable & Fred Berk $1.50

**ROUTINES**

*Dance of the Little Swans — *Balanchine* $3.50
The Miners' Dance — *Hugo* 2.00
Better Dancing With Fred Astaire — *Astaire Studios* 3.50
*Butterfly Etude — *Bowman* 2.00
*The Teddy Bears Picnic 2.00
*The Little Rag Doll — *Hallenbeck* 2.00

**INSTRUCTION BOOKS**

My First Dance Book $1.75
Three R's For Dancing — *Books 1 & 2* ea. 2.00
Short Modern Dances — *Chilkovsky* 2.00
A Primer For Dance — *Hutchinson* *Books 1 & 2* ea. 2.50
*16 Dances in 16 Rhythms — *Shawn* 3.50
Music For the Ballet Class — *Kueter* $2.50
(*Selected musical accompaniment for studio use*).

**DANCE THEORY — Textbooks**

LABANOTATION — *Hutchinson* $3.50
Principles of Dance & Movement Notation — *Laban* 4.25
The Mastery of Movement on the Stage — *Laban* 7.50
Modern Educational Dance — *Laban* 2.50
Effort — *Laban & Lawrence* 2.50
Modern Dance in Education — *Russell* 2.50
Handbook of Kinetography Laban — *Knust, 2 vols. Eng. text* 10.00

* MUSICAL ACCOMPANIMENTS AVAILABLE ON STATLER RECORDS

*See these at your dealer or write for copies of routines and instruction books "ON APPROVAL"*

**FRANK BARBER**
**Music Publishers Holding Corp.**
**488 Madison Avenue, N. Y. C.**



## Merry Christmas and Happy New Year

**Hinote Theatrical Shoe Co.**
509 Grand Traverse — Box 337, Flint, Michigan

# for your Dance Bookshelf

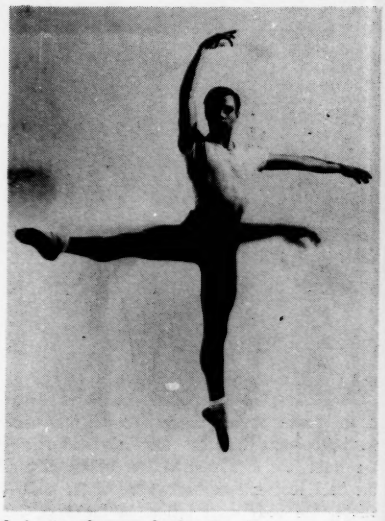
**25 YEARS OF AMERICAN DANCE • $3.95**

**A uniquely beautiful book covering every phase of dance in America.**

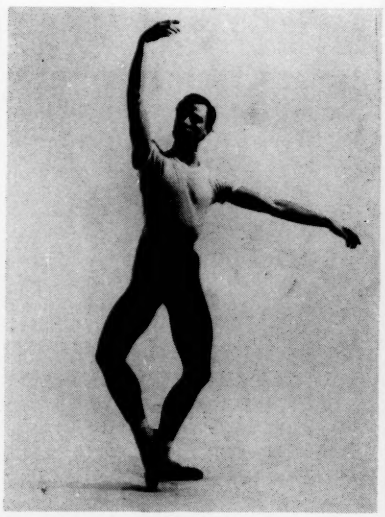
500 rare photographs (many full page) of dancers you know and love . . . 80 articles by major writers . . . 234 pages . . . large type for easy reading . . . fully indexed . . . luxuriously bound in blue and gold with red, white, and blue gift jacket. actual size 9x12

My check for $_____ is enclosed. Please add 25c for postage & handling.
Send me _____copies of "25 Years of American Dance."
(N.Y.C. Residents add 3% sales tax)
Name_____
Address_____
City_____Zone_____State_____
DANCE MAGAZINE 231 West 58th Street New York 19, N. Y.

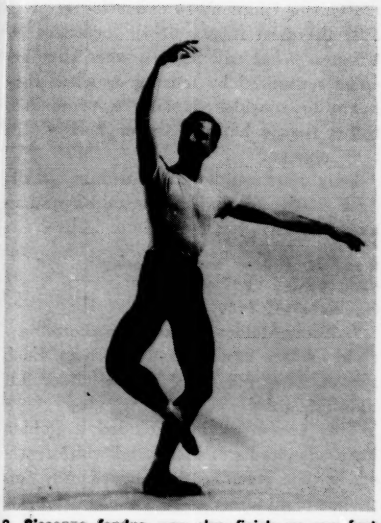

**DO'S** *(Cont'd from Page 101)*



6. in the **sissonne fondue** the dancer must jump higher and the raised leg must be lifted to the full 90 degrees. Illustrated is **écarté** direction, but **sissonnes fondues** may be performed in any given direction and pose.

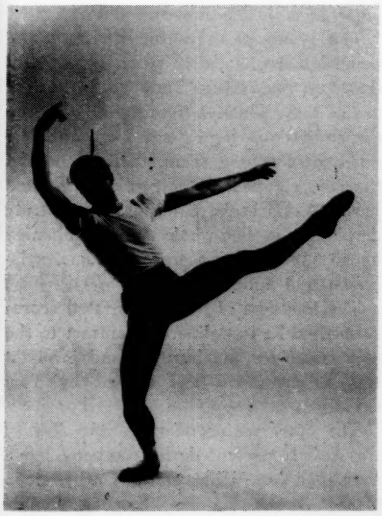


7. Instead of sliding the foot into 5th pos., as in **sissonne fermée**, the dancer now places it carefully into 5th pos. after alighting on one foot. The knee must bend in order to permit this placing of the foot.



8. **Sissonne fondue** may also finish on one foot rather than in 5th pos. The raised foot will finish neatly pointed in front or in back of the supporting knee or ankle.

## DON'TS



1. The dancer must never permit his legs to get out of control. Actually this control depends upon the lower back. If the dancer sinks into his hips upon alighting, allowing the body to lose its center of balance and its proper alignment, the results are awkward and lacking in esthetic appeal. The raised leg, too, must always be well turned out for proper beauty of line. *THE END*


we can hardly wait . . .
to deliver our NEW 1960
Costume Fabric Catalog

it's so exciting . . . so full of wonderful things . . . the NEW costume fabric catalog from ASSOCIATED . . . piled high with eye-opening NEW, novelty costume prints, sparkling fabrics, and fairy goddess costume accessories . . . it's a dream come true.

This costume fabric catalog and costume pattern catalog available to dance schools only.

**ASSOCIATED FABRICS** *CORP.*
10 East 39th Street, New York 16, N. Y.

*SEASON'S GREETINGS*
Barney's Dance Shoes
33-11 36th Avenue
Long Island City, N.Y.

*Truly Modern Trophies*
*Proud to Award . . . Proud to Receive*

*Finest Quality*
All solid walnut bases

*Modern Design*
Many individual dance designs including ballet, ballroom, tap and modern.

*Sensibly Priced*
Prices from $2.50 to $250.00

"Buy Direct from the Manufacturer"
We ship anywhere.
Write for free wholesale catalog (attention Dance Dept.)
*Custom Trophy Mfg. Co.*
5017 W. Exposition Blvd. Los Angeles 16, Calif.

children's character
costumes

CREATED AND PRODUCED BY Paul

FREE! 16 pg. CATALOG

We stock over 250 styles, attractively made of satins, duvetynes, etc.
Individually boxed and shipped promptly!
Receive our illustrated catalog free
. . . write to: (on School Stationery)

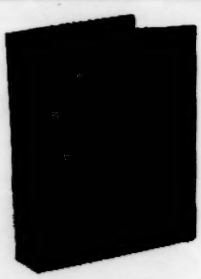
COSTUMES BY PAUL • 561 BROADWAY • NEW YORK CITY 12, N. Y.

*HEADQUARTERS FOR —*
**ACROBATIC MATS — BARRE BRACKETS AND BARRES — TUMBLING BELTS — CALIFONE SPEED CONTROL RECORD PLAYERS**
**FIRESTONE DANCE SUPPLIES** *107 So. B'way, Yonkers 2, N. Y.*

**(RECORDS and Routines)**
Modern Jazz, Tap (all types), Musical Comedy, Novelty **JACK STANLY**
AMERICA'S FOREMOST MUSICAL COMEDY DANCE EDUCATOR
Paul Whiteman said, "for silver see Sterling, for dancing see Jack Stanly"
THE ORIGINATOR AND LEADING AUTHORITY FOR TAP TECHNIQUE
PRODUCES THE ONLY **TAILORD-MADE** DANCE RECORDINGS.
**SPECIAL: 15 Routines for $16.50 (Postage Incl.)**
**DECEMBER ONLY.** Send for Selected List
FOR INFORMATION MAIL ORDER ROUTINE, AND TAILORMADE RECORDINGS
WRITE: **JACK STANLY** c/o SHOWCASE STUDIOS, 950 8th Ave., Cor 56th St. or residence, 811 9th Ave., Phone: CI 6-5631

*Keep your DANCE Magazines together and protected from wear . . .*

**DANCE MAGAZINE BINDER**



Handsome, hard-covered binder in red simulated leather tooled in gold. Holds a full year of DANCE Magazine.

only **$3.00** (*Plus 25c postage*)

*NYC Residents: Add 3% Sales Tax*

**Send me** _____ **binders. My remittance is enclosed.**
*All orders $3.00 or over add 25c for postage and handling.*
**Name** (*Please Print*) _____
**Address** _____
**City** _____ **Zone** _____ **State** _____
**DANCE Magazine** **231 W. 58 St.** **New York 19**

**REVIEWS** *(Cont'd from Page 27)*

pers (in lieu of castanets), and the rapping shafts of spears.

Of course, the very spontaneity that makes this company so endearing is probably the most fragile of all theatrical attributes. What will happen when they become routinized by touring or when they begin to consider dancing a profession, rather than a happy discovery? How will they change?

Only time can tell. Meanwhile, let us bask in the rosy afterglow of Bayanihan as it is today.

**Geoffrey Holder and Company**
**92nd Street "Y"**
**November 1, 1959**

Geoffrey Holder is like a giant prodigy-child let free in a fantasy playroom. Each season, new playthings come under his lightning hand.

This season's crop included a golden harp, mountains of black and white feathers, a tape machine that played only fortissimo-pianissimo, some wooden blocks, and a new brown suit.

The feathers and blocks turned up in a seven-part *African Suite*. The blocks were for Mr. Holder to use as stilts as he promenaded across the stage humming impudently to himself. The feathers were headdresses and tail-pieces—black ones for Mr. Holder's solo in imitation of a huge bird, white ones for two men facing each other in a pelvis-thrusting duet.

The group passages for *African Suite* seemed more like a satire on primitivism than the real thing. They began with a male dance which left the men lying on the ground, one leg extended upward. The girls wove among them, then danced as the men clapped. Later portions repeated parts of this basic material without truly developing it. The whole was accompanied by an ear-splitting score for drums, xylophone, and flute.

The loudness of the orchestrated scores seemed to be in deliberate contrast to the solo music for the harp — and lovely it was as composed and played by Tom O'Horgon.

The other major offering, *The Day of the Saints*, presented the company members (Thelma Hill, Merle Darby, Joan Darby, Frank Hatchet, Sterling Bough, and Ronald Platt) emerging one by one into a spotlight for frenzied solos. Suddenly one of the men produced a cross, two others found staffs, and all left the stage and promenaded up an aisle. Despite the sincerity of its performing, the dance had a hollow ring.

But that is our echoing plaint with

Geoffrey Holder. He remains ever the prodigy-child letting his imagination leap at each new object, finding sensuous delight in each new sound. But all of it adds up to theatrical conjuring for its own sake. And the dance scaffolding is like the wax on the wings of Icarus.

**Polish State Folk Ballet**
**November 3-22, 1959**
**New York City Center**

In its initial setting, folk dance is supposed to be more fun for the people doing it than the people watching it. But once it has been translated to the stage, the fun has to be communicated. The Polish State Folk Ballet has not yet reached this level.

Its dancers are hearty and zestful. Its singers — and in many instances we found the vocal arrangements far more resourceful than the dance arrangements — have punch and clarity. But nothing has yet been done to give the whole project a shape.

The obvious climax in the Slavic folk dance is that of accumulated speed. It takes an astute director to find other elements to accentuate — perhaps a repeated technical feat; perhaps a hidden dramatic element; perhaps an interesting floor design. It does not mean that the basic folk forms have to be distorted. It is simply a matter of unearthing the inherent qualities needed to hold the interest of a theatre audience.

The most rewarding dance moments were the stately ones like the opening *Polonaise* and the singing promenade in the *Trojak*. These revealed the stalwart, almost regal dignity of the Polish people. (We would, by way of further contrast, have enjoyed a Polonaise or Mazurka in true ccurt style.)

There were several colorful vocal interludes, notably an echo song for the chorus throwing their voices smartly from group to group; an ironic male laughing song called *The Robbers;* and a solo, *The Grandfather,* for a young man named Josef Ledecki, who sang the rather solemn little strophes and punctuated the pauses between with an engaging toothy smile.

Among the more spectacular dances were the virile Beskid Mountain forms and the *Wrobelek,* which started slowly then worked up to a whirling circle with the girls tossing the boys in wild arcs. But the dancers often seemed to substitute sheer exuberance for clarity of line.

In other words, there is gold in the Polish State Folk Ballet. But it still needs to be panned out. *THE END*


Season's Greetings

Available now an exciting new Foundation Pattern #900X.

Contains twenty one unusual parts, such as; Empire Leotard, Oriental Trouser, Cascade Skirt, Circulet Ballet Tu-Tu, Tiered Ruffle Skirt, Seperate Bra, etc.

THE HOUSE OF SERVICE

MAHARAM FABRIC CORPORATION

NEW YORK: 130 W. 46th St.
CHICAGO: 412-20 No. Orleans St.
LOS ANGELES: 1113 So. Los Angeles St.

Season's Greetings

WRITE FOR OUR FREE CATALOG

FREE! Write for new 32 page catalog. Dept. P
All mail orders filled same day as received.

Maurice Danswear, Inc.
33 JOHN R STREET • DETROIT 26, MICH.
• Formerly CHICAGO THEATRICAL SHOE CO. OF DETROIT

# HOLIDAY SPECIALS

## COMBINATION FROZEN FOOD - SAW KNIFE

**from SOLINGEN, home of fine steel cutlery!**

**SAW EDGE** • Zips through hard-frozen meat or vegetable; cut off just what you need. Saws through bones, too!

**CARVING EDGE** • Razor-sharp serrated carving edge slices meat and poultry paper thin; cuts cake without crumbling.

Big, heavy 9-inch blade of finest Solingen steel. Beautifully crafted. Belongs in every modern kitchen. $2.49 gift boxed and postage prepaid. No C.O.D.'s please.

Retail Value $4.29

**XMAS SPECIAL**

**$2.49**

## PINKING SHEARS

Warranted Forged Steel. Black japanned handles with CHROME Blades. 8½" long, light, easy to handle. For professional and home use. Pinks all fabrics. Each in box.

Retail Value $7.95

**XMAS SPECIAL**

**$5.50**

**TOWN & COUNTRY GIFTS**

34th Street, Cor. 9th Ave., New York 1, N. Y.


**IN THE MOVIES** *(Cont'd from Page 17)*

ous hoe-down variations, or chase their men on Sadie Hawkins Day in a ballet filled with all the hill-billy humor of the old *Esquire* cartoons. What she has done, however, is train her youthful, handsome, and marvellously athletic chorus within an inch of their lives. The routines are strenuous, but the performances are uniformly fleet, accurate, and filled with verve. Which only makes everything seem a greater waste than ever.

Another waste, of film if not of talent, is to be found in *Cine Ballets de Paris*, a compote of six modern ballets by three young French choreographers. There is some pretense at making a film of these dances. The picture opens with documentary-like shots of dancers rising, going to their studio, rehearsing at the *barre* and in front of mirrors. And the final sequence, *Les Amoureux de la Seine*, has been shot on a Paris river-boat rather than the conventional stage. Despite this, however, and despite the *Cine Ballets* title, the film is tied to the theatre tradition; and the tradition that it is tied to most firmly, I am afraid, is French ballet at its most trite, trivial, and inept. The little dances, with their pretentious titles *(Symphonie pour un Homme Seul, Les Amoureux de la Seine)*, are uniformly coy and precious, with flirtatious glances from ballerina to premier danseur, mincing little runs on the toes, and a great deal of fluttering by boys and girls alike. Aside from Tessa Beaumont and, perhaps, Dick Sanders, in works unworthy of their gifts, none of the performers have much to offer beyond their youthful appeal. Most of the choreography is by Maurice Bejart, with one each by Sanders and Deryk Mendel; the dancers are from the Ballets d'Etoile; and the direction is by Louis Cuny. *THE END*

**IN THE NEWS**

Nordisk

***CONTRACT:** British choreographer Alfred Rodrigues signs with Henning Brondsted, manager of the Royal Danish Theatre, in Copenhagen, Oct. 22, finalizing arrangement to choreograph his "Blood Wedding" for January presentation by the Danish co.*


*Complete - Concise Notes for:*

**BALLET**

***Red Ridinghood**
**Recital Time—15 min. $5.00**

***Cinderella**
**Recital Time—35 min. $10.00**

***Snow White**
**Recital Time—45 min. $15.00**
**"The Birthday Party"**

**One Hour Recital Piece, interesting story background, using all ages and stages of training in Ballet, Toe, Tap. Sheet music furnished and taped recordings $20.**

**KATHLEEN KAVANAGH**
**JOHNSTOWN, N. Y.**

***Sheet Music**

Routines By **BUSTER COOPER**

**CHOREO RECORDS**

**Sheet Music Available**
***Send for brochure***

**tap • jazz modern novelty**

Order Direct or From Your Distributor,
BOX 4952 • DALLAS 6, TEXAS

**Columbia Dance Supply**
***"Everything for the Dancer"***
**SHOES • LEOTARDS • FABRICS**
**RECORDS • ACCESSORIES**
2718 Devine St., Columbia, S. C., AL 2-0293

**ORIGINAL DANCE ROUTINES**
• Choreographed to •
**NEW 1959 HIT RECORDS**

| | |
|---|---|
| Topsy II—*Modern Jazz* | $2.00 |
| Manhattan Spiritual—*Mod Jazz* | 1.50 |
| Ritual Blues—*Hindu Jazz* | 1.50 |
| Midnighter—*Modern Jazz* | 1.50 |
| String of Trumpets—*Mod. Jazz* | 1.50 |
| Chipmunk Song—*Novelty* | 1.00 |
| Tea For Two Cha Cha—*Tap* | 1.00 |
| Nola—*Advanced Soft Shoe* | 2.00 |
| Petite Fleur—*Acro. Mod.* | 2.00 |
| Smoke Gets In Oour Eyes—*Acro.* | 1.500 |

**EARL ATKINSON**
**719 East 32nd St. Brooklyn 10, N.Y.**

PREFERRED BY TEACHERS
KIMBO
CHILDREN'S RECORDS
TAP
BALLET
JAZZ
CHARACTER
BABY NOVELTIES
SEND FOR FREE CATALOG
(10 NEW RELEASES)
KIMBO RECORDS
BOX 76 WAYNE, N. J.

Star Costumers
112 West 44th Street
New York 36, N. Y.
Creative Dance Costuming for Children
Write for catalog - Free To Teachers and Schools

DANCARAMA INC.
13 E. 16th St. — N.Y. 3, N.Y.
WHOLESALE
DANCE SUPPLIES
teachers: Write for catalog & Wholesale Prices

FOR YOUR DANCING NEEDS
CUT CORNERS WITH
CIRCLE
FABRICS
TRIMMINGS
ACCESSORIES
LEOTARDS
COSTUMES
SKETCHES
WE ALSO CARRY WAGNER'S
400 PATTERNS AND SKETCHES
Circle ⊕ Fabrics
141 WEST 47TH STREET
NEW YORK 36, N. Y.
CIRCLE 7-2260
WRITE FOR FREE CATALOGUE



# THE FRENCH TWIST

*BY ANTONIA DOBROSLAVIC*

With the tremendous emphasis on full, fluffed up hairdos, and extravagant eye and lip make-up, it would seem as though there were a concerted campaign to distract attention from the too-short hemline.

Legs are fine, and knees can be pretty, but usually they are the least attractive part of one's physique. With the too-short skirt, the picture is thrown off balance, particularly when one is seated. To say that skirts are being worn so many inches from the floor is ridiculous. What matters is how becoming it is to you.

It is interesting to see that many of our young women who went through the various stages of short and raggy hair styles are now wearing one of the most flattering of hair styles, the French twist. The overfull, puffed up sides and carefully ordered disorder of the bouffant hair style is seen less frequently than the graceful smoothness of the French twist.

This style allows for individual interpretation and expression. The most becoming line for each one can be easily achieved. Bangs or pompadour in front, smooth or wavy at the sides, bun worn high or low — all can be incorporated in this most feminine of styles.

It has many advantages. It can be made secure so that after doing it one doesn't need to bother with it for the rest of the day. Although braids worn as a coronet or a chignon at the base of the neck may have these advantages, they are not so becoming to as many as the French twist.

Another advantage is that this style lends itself to hair ornaments of every description — combs, pins, bows, clips. And still another advantage is the fact that the style is adaptable to short or long hair, and even hair that is in that in-between stage.

Now that hats have made a comeback, the problem of fitting them over a hairdo presents itself. The French twist makes this no problem at all.

It is gratifying to know that our young women are showing their good taste, even though they are conforming to "trend." At least they are modifying, adapting, changing to suit their individuality.

*THE END*

NEW ★ RELEASES ★ READY
WRITE FOR ★ CATALOG
VELMO RECORDS
1922 W. Third St., Suite 105
Dance Mart, Los Angeles 57, Cal.

BALLET CLASS by Hildur Nelson
(*pianist for Stone-Camryn Ballet School*)
2 — 10″ records (33-1/3 ..... $6.50
1 — 12″ record ..... $4.95
Music for complete barre practice & center work on each record
Write: IDENTO-DISC, Inc.
3035 W. Fullerton Chicago 47, Illinois

RALPH A. TIGNIERE & SON
*Jobbers to the Theatrical Trade*
P. O. BOX 5002, CHARLOTTE 5, N. C.
DANCEWEAR • RHINESTONES
SPANGLES • NYLON NET • TROPHIES
Write for catalog—Free To Teachers & Schools

LITTLE BALLERINA
Dance Barre

ATTACHES TO ANY WALL OR DOOR.
THE PERFECT GIFT FOR THE BALLERINA.
$3.98
WRITE FOR NEW EXCITING CATALOG
HOLLYWOOD DANCEWEAR CO.
6512 Van Nuys Blvd. • Van Nuys, Calif.

# IT WON'T BE LONG NOW!

**YOU'LL SOON HAVE WHAT YOU'VE BEEN ASKING FOR:**
**A BRAND NEW AND SEPARATE MONTHLY MAGAZINE**
**DEVOTED EXCLUSIVELY TO BALLROOM DANCING!**

**DATE FOR THE WORLD PREMIERE OF**

# BALLROOM DANCEMAGAZINE

## JANUARY 15, 1960

Jack Mitchell

**MIDNIGHT OIL:** In the wee small hours, during a lull in a photography session, Ballroom Editor Donald Duncan readies an exciting story from a California contributor — one of the many features you'll enjoy in the new **BALLROOM DANCE MAGAZINE.**

You've told us you want **more ballroom,** so we're **tripling** our coverage of this exciting, upbeat world. Our handsome new all-ballroom publication will have the same **large page size** and **luxury format** you like in **DANCE MAGAZINE** . . . It will bring you profiles of **star personalities** . . . **Previews of new dances,** with "how to" instruction by experts . . . News about **hit tunes** and **dance records** . . . Guides to the **better places to go dancing** . . . Features on **who's who in the studios** . . . News about **contests** . . . What's being done to bring about more **teaching of quality and integrity** . . . Programs of better opportunities for **dancing by young people** . . . Reviews of **new books, learning and teaching aids** . . . Stories about **bands and bandleaders** . . . Sparkling **party ideas** — all lavishly illustrated with **exclusive photos, diagrams and sketches**

BALLROOM DANCE MAGAZINE is only **$2.50** PER YEAR, for 12 issues!

Make sure you get the very first issue (datelined Feb. 1960 — in the mails Jan. 15) — fill in the handy coupon to become a CHARTER SUBSCRIBER. And you'll want **both** DANCE MAGAZINE and BALLROOM DANCE MAGAZINE. Note the money-saving combined subscription rates on the convenient postage-paid order card facing this page.

*IMPORTANT! If you want information about converting your current DANCE MAGAZINE subscription to BALLROOM DANCE MAGAZINE instead, please write to us.*

Dance Magazine's

# BALLROOMUSA

"a-magazine-within-a-magazine"

BALLROOM EDITOR: Donald Duncan ASSOCIATE BALLROOM EDITOR: Dorothea Duryea Ohl
CONSULTANTS:
Helen Wicks Reid, Carl L. Braun, Jr.
CORRESPONDENTS:
*Mid-West:* Louise Ege, *Edgewater Beach Hotel, Chicago 40, Ill.*
*So. Calif.:* Katherine Sheehy, *13110 Riverside Drive, Sherman Oaks, Calif.*
*No. Calif.:* Gladys Blankenship, *700 Arlington Ave., Berkeley 7, Calif.*
*Southwest:* J. H. Vandapool, *909 Avenida Estrellita, Albuquerque, N. M.*

Jack Mitchell

*VIENNESE NIGHT: A thriving NYC group of enthusiasts is the Ballroom Dancers' Assn., stalwarts of the Harvest Moon-Roseland style. Highlight of their 11th Annual Ball Oct. 22 at Roseland was a Viennese Waltz competition, shown above. Judges were Don Byrnes, John Phillips, Albert Butler, Carl Lano, Mel Riedl, Arve Corbin. Chairmen of the event were Nora & Nicholas Ferri.* *(See also photos p. 110)*

## IT'S ALL A PLOT!

*Maybe There's Been Some "Rigging" in the Pro-International Style Arguments?*

*BY DONALD DUNCAN*

Hang it all — we've been unmasked! Now it can be told that this publication has been caught in a conspiracy to betray the USA. Or so it apparently seems to some of our readers who are galloping about like Paul Revere, shouting "The British are coming!"

Such an appraisal of our treasonable policy has come to light mainly in letters about Alex Moore's recent article, *Visit to the USA.* (Mr. Moore's comments on those comments appear at the end of this "confession.")

Gist of the case against *Dance Magazine* is that we've been brainwashing our unsuspecting public into acceptance of the English Style of ballroom dancing. So that no one would guess what we're up to, this style has been craftily re-labeled "International." Any minute now these United States will be flooded with English dance teachers who will abrogate the 1776 Declaration of Independence. In their plot to "take over," they will make millions, and the American teachers will be reduced to the level of indentured servants.

We are overcome to learn that we're so influential! All this time we had been imagining that American teachers were rugged renegades and individualists who would rather die than accept something they didn't like. Come to think of it, we still believe that's the case. What "goes" in this country is the kind of dancing people like to do. No amount of propaganda will put over something that won't pass the performance test.

Perhaps we haven't been clear and

Jack Mitchell

***TEEN-AGERS TRIUMPH: Chris Vitucci & Nancy Bodle, aged 17 & 16, respectively, won 1st place in the Ballroom Dancers Assn. Viennese Waltz competition Oct. 22 at NYC's Roseland. In photo at right they receive trophy from BDA Pres. Frank Cesare. At mike is the evening's M.C., Eddie Reed. Chris & Nancy also won championships for 4 consecutive weeks on the Ted Steele "Dance Party" on WNTA-TV, from which they garnered a total of $2,000.***

should do some re-defining. BALLROOM USA has only one plank in its platform—more and more, and better and better ballroom dancing. We happen to think that the arts and competitive sports benefit by international exchange. From the visit of the Bolshoi Ballet we learned that our dancers cannot yet match the fabulous technique of the Russians; at the same time we acquired new assurance of our own secure position in matters of creativity and taste in ballet. In the exchange, both sides learned something of value. Is it impossible for the same thing to happen in ballroom dancing?

International Style is for *competition dancing*. No one suggests that it is meant ever to take the place of regulation "social dancing." After all, in the ballrooms of England the general public dances pretty much the way we do.

The interest in International Style was not artificially created by *Dance Magazine*. We have merely reported on what has been developing here, and such reports as have been pro-International have been presented in the hope that the pro and con arguments will be based on better knowledge of what the shooting's all about.

We heartily agree with those who say that many aspects of American ballroom dancing are tops. But can we project this to the rest of the peoples (who, poor souls, are nearly all "stuck" with International Style) without some sort of interchange? Lots of competition-minded American teams don't seem to be objecting to a bit of "re-tooling" in order to try their luck in contests overseas.

The chain school teachers are being given training in International Style, and we doubt that they got the idea from these pages. If only for the purpose of arguing back, can the independent teachers afford to be less well educated?

Also, isn't International Style a good new gimmick for some studios to attract additional pupils in advanced work? Or do all teachers have as much work as they want?

One of these days we'll have to publish another editorial to reassure a second group of critics who are giving us a bit of a hard time — those who object that we are overloading this magazine with Cha Cha, Lindy and other such frivolities.

COUNTER-REBUTTAL

Dear Editor: I enjoyed reading the correspondence in reply to my article in your Sept. issue. I have never hoped to write an article with which everyone would agree, and it was to be expected that established teachers with little knowledge of the English (International) Style would hardly welcome my comments.

But I must object to some of the remarks in the letter of Irene Tullis. She writes: ". . . Mr. Moore, who seems to feel that outside of what is English there is nothing good. As Americans . . . we feel that Mr. Moore could recognize the Latin American dances. There is rhythm, life and feeling in them."

Commenting on the Latin and American dancing in the USA in my 2nd paragraph I wrote, "The Americans dance these exceptionally well and enjoy them. But in what the rest of the world call 'Modern Ballroom Dancing' I think the challenge is weak."

I am not only a lover of the Latin American dances but I think the Americans dance them with far greater rhythm and feeling than the English dancers. In my penultimate paragraph I praised the work of Byrnes & Swanson, and in articles published in England I have been far more lavish with my praise.

The fact remains that the rest of the world have found something equally rhythmic and stimulating in Modern Ballroom Dancing, something that is stylish yet not stilted, something that has movement and artistry worthy of international recognition. The style has been almost universally adopted.

Please ask your correspondents not to portray me as anti-American or even anti-American dancing. We admit that we have learned much from American dances and dancers. I just happen to think that we now have something to offer in return.

*Alex Moore*
*Kingston-on-Thames, England*

## CHA CHA POSTSCRIPT

*The Purists Versus the Simplifiers in the Cha Cha Counting Controversies*

*BY DOROTHY DURYEA OHL*

"Thank you, and happy Cha Cha!" penned Robert Luis across the manuscript of his *Evolution of the Cha Cha*, which appeared in October. His tracing of this dance's development was enlightening, and there is general agreement as to the historical facts therein. But there does seem to be some question still around as to what constitutes a happy Cha Cha.

There are Mambo-ists and Cha Cha aficionados with a somewhat different approach from that prescribed by Mr. Luis — and they seem equally happy. But a situation like this does not always contribute to the teacher's happiness. At a convention this summer one instructor lamented, "I can't teach Cha Cha as it was presented today; no one in our area dances it that way. And now I'm all mixed up."

This seems to be more than a matter of regional differences, for dancers in the same locality (indeed in the same ballroom) vary in their approach. But it seems to me that the results are not disastrous. Let's consider here several ways of going about it, beginning with Mr. Luis' recipe. For this we need first to outline his Mambo Basic, done in an elongated diamond — thusly:

| | |
|---|---|
| Swd L, small (*directly* swd) | 4 |
| Hold | 1 |
| Bwd R (strict fwd/bwd ft alignment) | 2 |
| Shift wgt to L | 3 |
| Swd R (*directly* to side of L) | 4 |
| Hold | 1 |
| Fwd L (fwd/bwd ft alignment) | 2 |
| Shift wgt to R | 3 |

For a happy start in Cha Cha, Mr. Luis advocates a L Mambo Basic as outlined above (the first "4,1,2,3,") for the take-off and then continuing with Cha Cha Fives, starting these on the following count of 4 — with the 3 Cha's swd on the cts. of "4 and 1" preceding the 2 slow steps ("2,3").

Then there are patterns of step and count like these:

SWD MAMBO BASIC — QQS

Swd L; Swd R, to right; Close L
And same with R.

FWD & BWD MAMBO BASIC — QQS QQS

Fwd L; In place R; Close L
(Or same with R)
Bwd R; In place L; Close R
(Or same with L)

The final "close" eventually, in most instances, evolves into a passing step: Fwd; In place; *Bwd — Bwd;* In place *Fwd.* Either the Fwd or the Bwd Basic may be danced without the other, but they most frequently are paired.

The "3-steps-and-rest" of a Mambo Basic I see counted in various ways. For instance: Step on 1,2,3, hold 4 — or Step on 1, hold 2, step on 3,4 — or (as Mr. Luis counts his Basic) Step on 4, hold 1, step on 2,3 — with (although the step-form remains the same) some consequent rearrangement of Q's and S's all according to individual interpretation. (The S is always the one which is immediately followed by the "hold".)

A comparision of the Luis Mambo Basic with the Fwd and Bwd passing-step-finish Basic will show that they are not drastically different. Fundamentally (leaving aside consideration of count-systems) Mr. Luis describes a swd-bwd-fwd/swd-fwd-bwd series of movements; while the other gives details of fwd-bwd/bwd-fwd type of motion. Since Mr. Luis stresses that the swd step is extremely small (although he likes it directly swd), it would seem that the over-all effect there, too, is of a fwd-bwd (or bwd-fwd) mode of moving. Experienced dancers may occasionally vary the step pattern and the count — which for me adds interest.

Now on to Cha Cha:

*Swd Cha Cha Basic — Slows preceding:* Swd L, Close R; Swd L, Close R, Swd L. (And same to right.)

*Swd Cha Cha Basic — 3 Cha's preceding:* Swd L, Close R, Swd L; Swd R (to right), Close L. (And same beginning R.)

In either of above versions, all steps small, with the final Cha practically an in-place movement.

*Fwd & Bwd Cha Cha Basic — Slows First:* Fwd L, In place R; Bwd L, Close R (almost), Bwd L — or same with other foot.
Bwd R, In place L; Fwd R, Close L (almost), Fwd R — or same with other foot.

*Fwd & Bwd Basic — 3 Cha's First:* Bwd L, Close R (almost), Bwd L; Bwd R, Fwd L — or same with other foot.
Fwd R, Close L (almost), Fwd R; Fwd L, Bwd R — or same with other foot.

There is a combining form frequently seen, where *swd* Cha's are combined with bwd/fwd (for fwd/bwd) movements.

The 5 steps of a Cha Cha Basic appear with either the slow steps or the fast ones leading off. To be technically correct, the 3rd Cha must be defined as a slow step; but for practicality in teaching, to tell pupils that Cha Cha Cha equals Quick Quick *Slow* leads the average student to dwell too long on that final Cha. A thought-pattern of 2 S's plus 3 Q's (or 3 Q's plus 2 S's) produces much better results for the great majority.

A Cha Cha Basic is counted in various ways, too. Many teachers use 5 vocal counts, speaking them in cadence with the rhythm. For example: 1,2; *3,4,5* (musical ct., 1,2; *3&4*); or — *1,2,3;* 4,5 (musical ct., 1&2; 3,4). If the preference is to start on the ct. of 4, the musical ct. then appears as 4&1,2,3 (I've never heard 5 spoken cts. used in this instance). Those who favor the Ct.-4 start seem also always to favor starting with 3 Cha's.

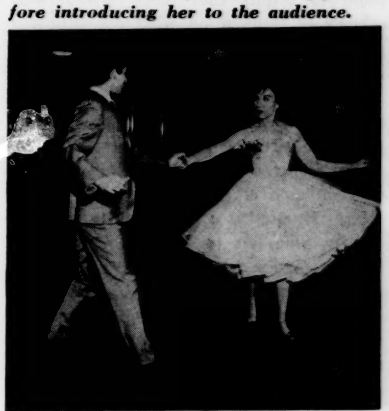
Last year's story of the summer resort dancing teacher who, when she smelled smoke, ran down the corridor screaming, "Fire, fire, Cha Cha Cha!" would seem to bear out the observation that the thought-pattern of SSQQQ remains most popular — and that was the form in which it originally appeared to the American dancing public. I do not say that this is the only correct one (of either step or for count pattern); I merely report what I see myself, and what I hear from other localities. There is the same division of thought in the music: as witness *Cha Cha, 1,2,3,* versus *Cha Cha Cha, Walk, Walk,* titles of two recent records. And I doubt if Mr. Average Cha Cha Dance Fan gives it much thought, be he Jose Cuban or Joe American — he seems to dance it as he feels it.

My preference in thought-patterns remains with the SSQQQ: after all, that was the way the dance was first shown to me by a young Cuban friend. Then, too, it has always seemed to me that it is more natural to start off slowly and work up to a speed climax, than it is to begin with a rapid-fire burst of movements and then grind almost to a halt. And as for the count, since I have always had a strong predilection for first things first, I like the "1" of the feet and the "1" of the beat to get together. Then, too, this avoids the complication of a "lead-in," necessary to get one's feet going on a

Jack Mitchell Photos

***HONORS FOR CAMILLE:** Camille Barbera (foreground), coach of some 20 Harvest Moon Ball winners, was honored Nov. 8 at a party at the Alex Desandro Studio, NYC. Behind her are a few of her pupil-champs: Tony & Joy Cancellara (Tango '59), Joe Mehegan & Christa Ehrnsberger (All-Around '58), Arthur & Eleanor Harrison (Rumba '57), Don De Natale (Rumba '55).*

***TRIBUTE:** Alex & Mona Desandro present Camille with flowers and gifts before introducing her to the audience.*



***MAMBO:** When coaxed onto the floor for a demonstration, Camille chose Don De Natale to partner her in a smart Mambo.*

CBS-TV Photo

***HISTORY LESSON: The amusing and sprightly "Cavalcade of the Dance" presented at this year's Harvest Moon Ball in NYC by the Phil Jones Dancers was encored Oct. 25 on the Ed Sullivan CBS-TV Show. The group of 28 youngsters from Jones' Stamford, Conn., classes performed such historic dances as the Castle Walk, the Turkey Trot, the Charleston, etc.***

count-system where the 1st foot movement takes place on some count other than "1".

But there are many who disagree with me. In fact, most of those feel that it is dead wrong to start Mambo or Cha Cha on any count other than "4". When I ask why, the most usual answer is, "because the music is that way." But I have never been able to find any musical justification for this; no one (including musicians with whom I have discussed the matter) has been able to assure me that the composer or the dance creator decreed that this-or-that is either correct or incorrect.

With this thought in mind, I always explain to pupils that there are various schools of thought on what constitutes a proper count and the correct form for the Basic (both in Mambo and Cha Cha). And I do demonstrations of same, tracing their relationships and differences, so that they are prepared for any eventuality. (Naturally, they are taught by *one* system only; otherwise, "that way madness lies!") Being prepared is a must for the feminine dancer, who has to follow where she is led, no matter what the step or rhythm. And it doesn't do the male dancer any harm either — all too often he encounters a female who is very set in her ways, and her ways may not be his! (And she might be the Boss's wife!)

One final thought on my preference for step "1" on Ct. "1": I quail at the very idea of trying to explain to a class of 100 children that for Cha Cha they must do a "lead-in" and then dance on a count of "4&1,2,3". And if you do a family-type business, where parents and youngsters like to be able to dance together, why teach each differently? But as a dancer, I'm happy to dance with a good partner, whether he's for "4&1,2,3," "1,2,3&4" or what have you.

As a P.S., I should like to remind you of Byrnes & Swanson's excellent book, *How to Teach and What to Learn in Cuban Cha Cha and Mambo*, reviewed in Oct. by Robert Luis. Whether or not your system is the same as theirs, the material is so well and clearly presented that it is easily translatable into the idiom of your choice.

•

## IT'S A DATE GIRLS — III

*The Looks Behind the Manners: Resuming Boston Teacher-Lecturer's Etiquette Cues*

*BY RUSSELL D. CURRY*

I started by saying make-up should never be obvious. There is no more certain way of making it obvious than to apply it in public. I can't say I particularly enjoy standing in a theatre lobby and have a young lady comb her hair in my face, even if she is beautiful—or was before she started that business. It's happened to me many, many times. So has the following:

I have seated myself in a nice restaurant for a fine meal. Suddenly, at the table next to me, a woman begins grumbling to herself and rumaging through that suitcase she carries for a handbag. Finally, after covering her table with little piles of stuff, she locates her compact. She then starts making faces at herself in the mirror, and finally starts applying the War Paints. She first fluffs out her puff (right into my soup.) She then scours it in some powder, and then pats, slaps, smears pokes and pushes it over her face. She then, in a delicate and ladylike manner, of course, moistens the tip of her finger with the tip of her tongue and proceeds to brush off her eyebrows with it — the finger, that is. Then, after burrowing in her bag again, or searching all over the table, she finally locates her lipstick. She proceeds to apply it, using the most remarkable demonstration of facial contortions ever seen. (Except by a man looking in his own mirror when shaving himself. But he does that in private). Her poor mouth. It's stretched, pursed, puckered, opened, shut. The lower lip is pulled back and circled over the lower teeth and then poute as though to turn it inside out. The lips are then shut tight and ground together. Finally a wad of paper, napkin or handkerchief, is thrust between her lips. There she sits like some old goat chewing its cud. All this while I'm trying to eat my dinner. Is it any wonder, gentlemen, that we have indigestion!!

Girls! Your make-up is part of your wardrobe. You finish dressing before you leave home. Finish your face. And if you feel it's about to peel off, adjourn someplace *privately* to repair the damage. I don't understand how girls can have so little respect for themselves, to say nothing of their escorts, as to go through all this in public. Never mind how fine the result is. Your date will never recover from what he saw while it was being achieved. And you're so foolish to admit publicly that all your beauty isn't your own.

### The Body

Another important thing for both boys and girls to remember and practice is correct posture. Some boys swim — go in for athletics or weight lifting, while some girls diet and get themselves into metal or rubber harnesses to try to improve their figures. Of course, most of you have wonderful, youthful bodies naturally, but how you ruin them. You slouch along with your chest coming out of your back instead of your front, your hands in your pockets, your head hanging and feet scuffing. And when you stand still, it's usually propped up against something, or with one hip out of line and the spine curved and twisted. Oh, I know you're going to

tell me that you're too tired to stand up straight. That's false and I think I can prove it.

Suppose you are holding a bamboo pole straight up in the air. Which uses the least strength and energy to keep it there? When it's absolutely straight up, or when it begins to tip a bit off center? Yes! Of course! When it is straight up, it almost stays there by itself. But when it gets off center, it becomes necessary to pull against it with your other hand to keep it from going farther. And the more off center it becomes, the more strength has to be used to keep it from falling.

Your body is made to stack up hips over feet, rib cage over hips, shoulders over rib cage, and head over all. Once you get the habit of stacking your body up this way it takes very little energy to keep it there. But once you let one or more parts slip out of line, then tendons and muscles are working to keep you from falling apart.

Standing correctly is healthier and looks so much better. Your clothes fit and hang better, thereby giving you a better line. Your breathing is better, so your eyes are better and your color improves, as well as your coordination. You've seen the hair on the top of a young boy's head which never seems to stay down in place? Well imagine it's on the top of your head and try mentally or actually, to pull yourself up from there. Relax and pull up. You'll find everything will pretty much fall into place. The head will come up, the chin in, the shoulders back and down and the hips under. Now don't forget to breath.

Once you've made this a habit, you should be able to stand in this manner and still be relaxed. Now come up on your toes. If you have to roll a good deal forward before you start up, you have too much weight on your heels. You're up on your toes now. Slowly lower your weight until the heels touch, and finally are firmly on the floor. But don't allow your weight to slide back over your heels. If you can come straight up on your toes without much or any forward movement before starting *up*, chances are, you're holding your weight in the correct position.

Now that's not much to remember, but it does take thought and practice. However, you'll find it well worth while because not only do you look better, you'll feel better. And you'll be carrying your body the way God intended you to. So why not try it — huh?

Well, that's how to stand. Now how about *when* to stand. Of course, a gentleman stands when talking to a lady who is standing — that's you, boy! And any younger person, boy or girl, stands when talking to an older person who is standing. In fact, while you can often be incorrect by remaining seated — you can never be incorrect by standing. So when in doubt — *stand!* Girls, you must remember to be considerate also. How many times I've gotten cramps in my legs because of some lady's lack of consideration.

I'm with my date and we are sitting in a small booth. Both the table and benches are screwed down. Get the picture? Well, a lady stops by to speak to us. I rise — as much as I can. The table hits me in front and the bench buckles my knee in back. I can't get out. I'm stuck! I figure she's just saying, hello, and will leave immediately. However, the gals gossip on and on, (I'm getting weaker) and on, (I suggest she join us) and on, (Won't she sit down for a moment?) and on, (the cramps are starting) and on! Boys — sit down!! There is no need for you to go through life crippled by the complete thoughtlessness of your date's girl friend. If she is that inconsiderate of you, you do not need to be considerate of *her!*

*(to be continued)*

## RHYME & RHYTHM DEPT.

*By Ida M. Pardue*

TERPSI-CORNERED

My ear is so false
That as likely as not
I'm doing a waltz
When the music is not.

ODD BALL

The band plays tangos and gavottes,
Sambas, cha cha, turkey trots,
Waltzes, one-steps, bunny hugs—
And everybody jitterbugs.

## SIDELINES SYMPOSIUM

MISCELLANY

A 3-decade tradition has come to an end with the departure of Guy Lombardo and his orchestra from the Roosevelt Grill, long a favorite dancing spot in Manhattan. The "sweetest music this side of heaven" has fled to the more lucrative pastures of the road. The financial advantage for big name bands of 1-night stands on tour is creating a major difficulty for the large hotels, many of whom have converted their dance quarters into banquet rooms.

***MODERN LOOK: At right, Phil Osterhouse & Mrs. Zita Harris, chief of the teaching staff of the Osterhouse Dance Studio in Grand Rapids, Mich., survey the school's handsome new ballroom.***

Labanotation is providing a further valuable service to ballroom dance. Just issued is an attractive book *American Bandstand Dances in Labanotation*, by Nadia Chilkovsky, assisted by Bernadette Donnelly (Music Publishers Holding Corp., 619 W. 54, NYC 19, $1.95). Following a simple introduction on how to read dance steps in Labanotation are outlines for Jitterbug, Foxtrot, Conga, Cha Cha, Stroll and Bunny Hop, as seen on Dick Clark's popular ABC-TV show.

A dispatch from Washington last month told the sad tale of a man who deducted from his income tax the cost of dancing lessons, which had been recommended by his physician "to eliminate post-operative stiffness of muscles." He claimed the suggestion was concurred in by a psychiatrist. In disallowing the deduction, the Tax Court said, "We cannot believe that Congress intended to have such things as dancing instruction included within the scope of the medical deductions."

VALUABLE PICTORIAL MANUAL

A book that should be of great interest to both dancers and teachers is the new *Pictorial Manual of Ballroom Dancing* (Museum Press, London, 180 pp. — available in America through Burns & MacEachern, 12 Grenville St., Toronto, Can., $5.50). Edited by A. H. Franks, Editor of both *The Dancing Times* and *The Ballroom Dancing Times* of London, it contains very clear descriptions, both verbally and pictorially, of the basic figures of the 4 English "standards" — Waltz, Foxtrot, Tango and Quickstep. A unique, helpful and amusing illustration device is the use of photos of *empty* shoes to show foot patterns.

Martin Eagle

***CELEBRITY CHA CHA: Festivities reached their height on Revlon's "Big Party" Nov. 5 on CBS-TV when guests went into a snappy Cha Cha. Above are hostess Irene Dune, being Cha Cha-chased by Jack Carter & Gypsy Rose Lee.***

The section on English Style dances contains a clear diagram on alignment and, at the end of the descriptive material for each dance, a full-page diagram of the floor pattern of an amalgamation in relation to the *walls* of the room. The Jive and Latin-American sections will be interesting to our teachers because of difference of approach. There will not be unanimous agreement with some of the descriptions. (We understand that agreement on Latin-American is not total in England.)

In the Preface Mr. Franks explains that this Manual contains a minimum of technical detail since its main purpose is arousal of interest in many who might otherwise not think of studying in dance schools. However, even advanced dancers will be fascinated by the "Historical Background" chapter, into the few pages of which Mr. Franks has packed much material of the kind often seen in books on classical dance but seldom considered in a text on ballroom dancing. To select a few items at random, DID YOU KNOW THAT . . .

Socrates proclaimed that the best dancer was also the best warrior . . . the dancing master existed in ancient times (proved by sculpture) . . . in the Middle Ages, "social" dances, both couple and processional, were well established . . . that, because until the 14th Cent. the hearth was in the middle of the great halls, dancers had to move in a circle around it, making popular "rounds" and "farandoles" . . . that Queen Elizabeth favored *La Volta* (in which the man lifted his partner off the floor), thus making acceptable a dance considered scandalous . . . that "turnout" was used in social dancing and influenced the ballet — and not the other way around? Etc., etc.

Two direct quotes from the book have considerable bearing on attitudes often expressed about ballroom dancing: 1) ". . . but let not ballet ever look down upon the social dances as its inferiors, for to do so would be to deny its ancestry"; 2) "I hope that this picture will encourage some of my readers to take their studies of the history of social dancing a great deal further: it is a surprisingly rewarding subject, and I never cease to wonder why it is that all of our great historians ignore it in their studies of national character and development, for the pattern of our dance holds the key to many great social changes and upheavals."

*HELEN WICKS REID*

*"BALLROOM DANCE RHYTHMS"—II*

*(NOTE: In the Oct. issue we printed a few words about "Ballroom Dance Rhythms," the book by Profs. Israel & Alma Heaton of Brigham Young U., Provo, Utah — with a promise of more to come. Following is a continuation of Dorothea Duryea Ohl's discussion of this valuable volume. It is $3 and is published by the Wm. C. Brown Book Co., Dubuque, Ia.)*

In Sec. II ("Fundamentals"), it was a pleasure to encounter many principles which are old friends. For instance: "feet together with the toes pointed straight forward, not turned out at an angle," & "approximately 75% (of the weight) is on the balls of the feet," and "knees relaxed, not bent or locked" as recommendations for achieving correct standing posture. But I cannot agree that, in walking, "the balls of the feet should touch the floor first." For some time modern practice has decreed that in forward steps there is a heel lead and that it is only with backward steps that the ball of the foot leads. A portion of "Fundamentals" is devoted to etiquette — comprehensive and down-to-earth.

With the pictured "Closed Pos." (p. 19) I find only one fault: the man's R hand is, for my taste, placed too low and too far around the girl's waist. I could not agree more fully, though, that "freedom to move is essential;" not, however, as the Heatons are careful to point out, at the expense of too great a distance between partners.

On p. 22, seven Basic Dance Positions are clearly pictured, and nine others equally so on p. 25. Not all will agree with the Heaton terminology, but the photos make the meanings abundantly under-


*Announcing . . .*

**A NEW SERIES OF BALLROOM RECORDS**

Plandome Records, producers of the popular LP, "A Cavalcade of the Dance," have now put out a new series with music for many of the standard ballroom steps.

Included are Merengues, Cha-Chas, Tangos, Sambas, the Mambo and Pasa Doble.

All were recorded at a top New York studio with a full band under the direction of Sammy Spear. Tempos were set by a recognized ballroom authority. Pressings are top-quality vinyl.

***Write to us for a free catalogue***

**PLANDOME RECORDS, INC.**

510 Madison Avenue New York 22

standable.

Principles of leading are excellently described. "A body lead should accompany all hand leads . . . the lead should be timed to precede the step so that both will move as one." I question the word "lean" on p. 31: "If the man wants to go forward, he *leans* forward before stepping." Since the body should remain upright at all times, I prefer the phraseology, "Move the body before the feet. If the man wants to go forward, he moves (or propels) his body forward before stepping." But this is mere semantics — of which more later. Truly excellent is their advice on how to lead and how to proceed if the girl follows poorly.

Principles of following are equally well explained, but their system is predicated entirely on their method of leading. What if the man does not subscribe to that system? Then the man's raised elbow, for instance, will not necessarily indicate to his partner that she is to move backward. He might carry it high at all times, or never raise it at all. But if every student would follow this Heaton directive — "all students should devote some practice time to dancing with the only contact between partners being with the girl's L hand or the man's R shoulder" — we would have more good followers, and the men would acquire more definite body leads.

I disagree strongly with the command (p. 45): "Begin and end *all* pivots in the semiopen position." But to my mind the Heatons could not have expressed better what a thorough mastery of the fundamentals achieves — "controlled relaxation, the ultimate goal of ballroom dancing." Indeed, it is impossible to mention all the many points of approval.

But when they say that 850 steps are described in their book, then I do raise an eyebrow. Which brings us back to the question of semantics: what does "step" mean? My late father, Oscar Duryea, used to say that fundamentally there are only two things one can do with the feet in ballroom dancing: one, to open the feet; the other, to close them. The speed of the opening (*e.g.*, stepping fwd, bwd, swd) and of the closing steps can (and in most dances should) vary between slow and quick; equally, the number of open steps and of closed steps may vary. The foxtrot, for instance, to me consists basically of any number of walking steps (S) plus side-close movements (QQ) inserted at varying intervals. To me it is not a new and different "step" each time one adds or subtracts a walking step before


**GEORGE ELLIOTT**

FELLOW — IMPERIAL SOCIETY OF TEACHERS OF DANCING LONDON

BALLROOM DANCING

SPECIALIZING IN THE ENGLISH STYLE

COMPLETE TRAINING FOR AMATEUR AND PROFESSIONAL

WE EXTEND THE SEASON'S GREETINGS TO ALL MEMBERS OF THE PROFESSION AND TO ALL OUR STUDENTS

JEAN HART AND GEORGE ELLIOTT
1319 TWENTIETH AVENUE, SAN FRANCISCO
PHONE LO 4-0462

*First International Style*

**COMPETITION**

*for the title of* 1959 *Champions of N. Y. and N. J.*

*Preliminaries*: QUICKSTEP — Dec. 4, 9 p.m., FOXTROT — Dec. 6, 7:30 p.m., TANGO (American body contact figures permitted) — Dec. 11, 9 p.m., WALTZ — Dec. 13, 7:30 p.m., FINALE — Dec. 18, 9 p.m.-2 a.m.
JUDGES courtesy U.S. Ballroom Council

*Registration and competition at Alex Desandro Studio*
Hotel ANSONIA, B'way & 73, SU 7-4657

"AUTHENTIC CALYPSO"
DIAGRAMS & ACTION PHOTOS
p.p. copy $2.50
"CUBAN DANCER'S BIBLE"
(RUMBA-MAMBO) $1.98
**ROBERT LUIS**
36 Central Park So., N.Y.C. EL 5-7990

**DONALD SAWYER**
BALLROOM DANCING
Write for new list of Teacher's notes
150 E. 53rd St., New York 24, N. Y.
PLaza 5-9785

SEASON'S GREETINGS FROM
*Kotche's*
School of Ballroom Dancing
416 N. HUDSON OKLAHOMA CITY, OKLAHOMA

NYS D

**THE NEW YORK SOCIETY OF TEACHERS OF DANCING, INC.**
**THE OLDEST ALL BALLROOM SOCIETY**
Doris Weber Zea, President — William E. Heck, Sec.
429 Clinton Ave., Brooklyn 38, N. Y.

**BALLROOM ROUTINES**
FIFTY (50) CLASS AND AUDIENCE TESTED ROUTINES FOR YOUR TEACHING SUCCESS
Write for Literature
**JOHN CLANCY**
218 W. 47th St., N.Y.C. 36 JU 6-4992

**MORE DANCE STEPS**
"Easy Cues for Ballroom Dances" ($2 Postpaid) contains 20 steps for each dance: Tango, Rumba, Samba, Mambo, Fox Trot, Waltz, Swing (Jitterbug)
**MEL DAY DANCE STUDIOS**
**3640 State Street Boise, Idaho**
Write for Brochure on Dance Vacations

**WAKE UP** to the dawn of a new day in -
**BALLROOM DANCE RECORDS**

**RISE AND SHINE** to the deep satisfaction of using WINDSOR Ballroom Dance Records for teaching. The incomparable music of the George Poole Orchestra, with its toe tickling beat and expressive feeling makes teaching a joy - not a job. Complete spread of tempos in Fox Trots, Waltzes and Latins to choose from.

**COME ALIVE** to the opportunity of making extra income by selling WINDSOR Ballroom Dance Records to your students. Only a small stock is needed and a full 40% profit goes to you on each sale. Attractively packaged in "Sets" of five 45 r.p.m. records, in single 45 r.p.m. records and in Long Playing Albums.

Get the complete WINDSOR story by mailing the coupon NOW!

JUST FOR DANCING
Windsor Records

CLIP THIS COUPON
WINDSOR RECORDS, 5530 North Rosemead Blvd., Temple City, California
Please rush details on your new Ballroom Series
Name:.....
Street:.....
City:..... State:.....

stepping to the side.

(Incidentally, it was delightful to encounter in this book an anecdote about Oscar Duryea's origination and introduction of the Foxtrot.)

Included under Foxtrot are Lindy, Western Swing, Bop, Charleston and Shuffle Rhythm — all carefully detailed. Then there are sections devoted to Waltz, Rumba, Mambo, Cha Cha, Samba, Tango, Conga, Merengue and Calypso — with a judicious admixture of novelties in every section, a round dance or two, or a mixer here and there. Final portion is "Work Projects — Survey of the Teaching of Ballroom Dancing," including a glossary of dance terms and abbreviations.

I don't advocate learning all the various dance positions at once and completely divorced from any step patterns; let each different position be acquired as the necessity for its use arises. This I think is much less confusing to the average pupil. But whether you would wish to follow the Heatons' method of teaching *in toto* or not, there is a wealth of valuable material here. Make *Ballroom Dance Rhythms* a part of your dancer's bookshelf right away!

P.S.: We'll tell you soon about another Heaton opus, *The Fun Dance Book*. Also the latest flash from Brigham Young U. is that a film has been made on the "technique of teaching ballroom dance fundamentals," based on *Ballroom Dance Rhythms*. *D.D.O.*

## TALK OF THE TRADE

*BY TONI HOLMSTOCK*

Ever since we have become aware of the ballroom scene, LONDON Character Shoes for men seem to have been hovering on our horizon. Ballroom habitues, whose interest in dancing is so great they bring their dancing shoes with them, are wise enough to know that the better a shoe conforms to the foot and permits the flexibility necessary for dancing, the better their dancing will be.

To incorporate utility with handsomeness, and at a good price, is something the London shoe people have managed to do rather well.

Some of our leading dance teachers have been finding a new ease in these shoes. They combine continental fashion with weightless comfort, are made of supple calf, in black, sizes 6 to 12, widths A to E. They are also available in slip-ons. A catalog showing the dance shoe collection can be had by writing to London Character Shoes, 225 West 34th Street, New York City. •

Send For Free Illustrated Circular
**ACROBATIC Supplies**
BOOKS, BELTS, Mats, Routines, Etc.
**JAMES A. ROZANAS**
10412 S. St. Louis Ave., Chicago 43, Ill.

FOR TOPNOTCH PERFORMANCE
**MACK'S TAPS**
QUALITY TAPS FOR OVER 50 YEARS
FRANKE MANUFACTURING CO.
2330 W. Fullerton Ave. Chicago 47, Ill.

JUST OUT OUR
**1960 CATALOG**
CONTAINS OVER 6000 DANCE GIFTS — AWARDS — NOVELTIES BOOKS — RECORDS — RECORD PLAYERS — PROMOTIONS — JUST ABOUT EVERYTHING FOR DANCE
SEND FOR FREE CATALOG
H. W. SHAW
112 W. 44th St.
New York 36, N. Y.

*DANCEWEAR from*
**TrepArt**
THEATRICAL
2615 N. Third St., Milwaukee, Wis.
Write For Free Catalogue

It's Time . . . To Think about
**RECITAL COSTUMES**
Teachers: Reserve your copy of our 1960 Recital Costume Catalog NOW. It's bursting with the most beautiful designs ever!
**Dorothy Rehearsal Romper Co.**
P. O. BOX 73 Queens Village 28, N. Y.

**Irene's** DANCEWEAR
SHOES • DANSKINS • FABRICS
RECORDS • ACCESSORIES
Send For Free Catalogue
*83-46—249 ST., JAMAICA 26, N. Y.*

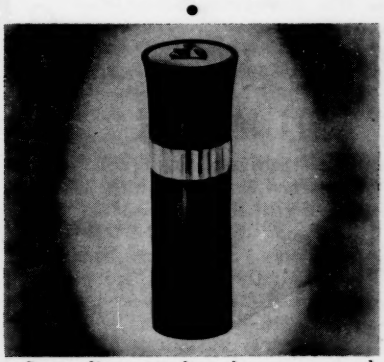
**KATE SHEA**
Fabrics & Accessories for dance schools.
Everything for your costume needs.
*Send for price list*
112 West 44 St., NYC JU 2-1734

LEARN TO PLAY CASTANETS At Home
A New and Authentic HOME STUDY COURSE Prepared by Nicholas TSOUKALAS
$3.00 POSTPAID
NICHOLAS TSOUKALAS
728 LAWRENCE AVE • DETROIT 2, MICH.

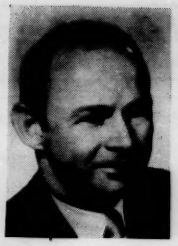
Our great national emphasis on cleanliness has often resulted in skin adversely affected by soaps. These, coupled with the application of colognes, often leave skin dry and flaky, necessitating the use of bath oil.

EVYAN has created a missing link between bath oil and cologne. "Satinglide" fills the need of replenishing the depleted skin oil. It is a luxury as well, since it is produced in two fragrances, "White Shoulders" and "Great Lady," and can be used not only after bathing, but whenever you have the urge for added fragrance, when time runs short for the usual preliminaries to changing into fresh clothes. It imparts a satiny smoothness to the skin while it envelops you in a refreshing glow of lasting fragrance. "Satinglide" comes in 16 oz. bottles priced at $5.00.

•

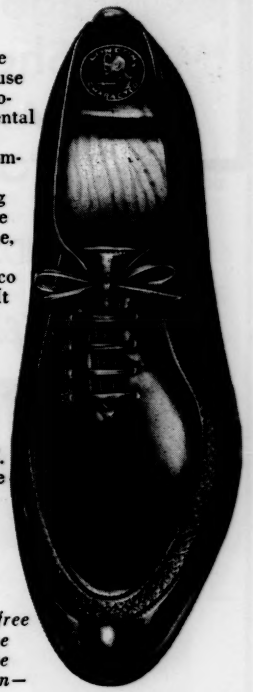


Spray dispensers have become so much part of our lives that we almost take them for granted. However, it is with great delight that we welcome LANVIN's new Arpege spray flacon. It is beautifully proportioned, slim and gracefully curved to fit the hand, and comes in gleaming ebony-black, banded and topped with golden metal, with the distinctive Lanvin symbol embossed on the cap. An exclusive process called "tenerizing" guarantees that every vaporized drop will carry the true scent from first spray to last, without distorting the essential oils of the perfume. The new Arpege spray flacon contains 2 oz. of Eau de Lanvin at $5.00. *THE END*



**JOHN CLANCY**
*"the teacher who teaches the teachers"*
recommends

**London Character LIGHTS**



Perfect dance shoe . . . because it combines today's Continental fashion with weightless comfort, a light-footed feeling and a sensible price! It's fine, supple calf, with a morocco grain panel. It fits from the moment you put it on . . . and it moves with you! In jet black, 6 to 12, widths A to E. Also available in Slip-On.

**$16.95**

*Send for our free shoe catalogue showing dance shoe collection—*

USE COUPON TO ORDER

**London Character Shoes** (*mail order dep't*)
**225 West 34th St., New York 1, N. Y.**
*Please send me the following* **Dance Shoes** **@ $16.95**
Slip-on SIZE____ WIDTH____
Oxford SIZE____ WIDTH____
NAME____
ADDRESS____
CITY____ ZONE____ STATE____
*On N. Y. C. Orders, please add 3% City Sales Tax. Please add 35¢ for shipping if beyond N. Y. C. delivery limits.*

**Curtain Call Costumes, inc.**
Box 583 — York, Penna.

Famous for Continuous Leadership in Ready Made Recital Costumes
*Manufacturers & Designers*

★ ★ ★ ★

**STATLER RECORDS** For All Your Dancing Needs!

TAP - BALLET - MODERN - JAZZ - CHARACTER - BALLROOM
Box 189 Radio City Station • New York 19, N. Y.
TEACHERS — SEND FOR FREE CATALOG

**HOFFERT**
**Chicago Theatrical Shoe Co.**
**DANCE SUPPLIER TO THE STARS**

EXTENDS SEASONS GREETINGS

*Everything for the Dancer*

MATT MATTOX

**MATT MATTOX**

**Outstanding modern Jazz Dancer-Choreographer, has to his credit such success as "Say Darling" on BROADWAY; Texaco's "Swing into Spring" — TV; the Patté Page Show, TV and "Once Upon a Mattress, Off-Broadway.**

**TEACHERS, TOO, know the honest value of Hoffert Shoes and dancewear. We proudly serve thousands of teachers from Coast to Coast and their students. May we serve you too?**

WRITE FOR YOUR NEW FREE CATALOG ALL ORDERS SHIPPED SAME DAY RECEIVED

**HOLLYWOOD HEADQUARTERS**
6816 HOLLYWOOD BLVD.
HOLLYWOOD 28, CALIF.

**CHICAGO HEADQUARTERS**
6 EAST LAKE ST.
CHICAGO, ILLINOIS

**INTERVIEW**
*(Cont'd from Page 73)*

ability to observe his dancers objectively. It is always there. For me, the first grouping of the dancers in *Moves*, their first general movement, the same for all of them, was sufficient to make one sense each individual personality.

My first troupe consisted of twelve dancers. Today there are twenty. The new additions stand out more clearly in *Moves*, in which it was possible for me to make a wider use of their personal temperaments, than in an already completed work. The dancers' share reveals itself often in small happenings while at work, and I often accept these unexpected elements. A way of working that comes from a frozen esthetic concept seems to me drained of interest. The human being, the way he acts, both full of constant discoveries, fascinate me.

*A moment of repose and arrest, the dancer's return to himself, something like a return to the zero point before beginning or continuing the dance itself. That is what I think I have noticed in your works, above all in "Moves" and "Opus Jazz." Is this a conscious procedure?*

You have observed very well. I want to work with the dancer's body. If he is in a state of tension during the entire dance, he becomes an automaton, and at the same time he allows the attention of the audience to lag. In returning to the zero point, as you call it, the dancer rediscovers his entire energy and can begin anew. This permits the spectator to extend his imagination over what is to follow.

*We know that you have taken drama courses under Elia Kazan. Have you ever thought of the dramatic theatre as your true vocation?*

Yes. Later I selected the dance as a means of expressing theatrically, and in a more complete manner, the complex unity toward which dramatic art is progressing. Musical comedy, or works like *West Side Story*, which are both sung and danced, seem to me to be ideal as an initial expression of this unity.

*In your choreography, do you feel any influence from the dramatic theatre?*

In my ballets I think that one can find several instances that belong more to the theatre than to dance. Recently someone pointed out to me the moment of the kiss in *Afternoon of a Faun*, and several passages in *The Concert*. But they are never included unless they answer the requirements of the dance, and so are themselves changed into dance.

*How about pantomime?*

I don't believe in this art, which is neither theatre nor dance. At least I don't believe in it as a unifying art form. Certain moments in *The Concert* belong in the realm of pantomime, not because I try to amalgamate pantomime and dance, but because the work requires certain moments of less stylized expression. To return a minute to the drama, I consider everything to fall within the classification of dramatic art. Although I have separated myself from the "prose theatre," as the Italians call it, I have staged several musicals in which I had both the dramatic and choreographic responsibility. My last work in this genre is now on Broadway. It is the musical comedy *Gypsy*.

*Before discussing "Gypsy" — have you ever done any painting?*

Very little, and only in an amateur way. Sometimes I draw, and I do a lot of photography. I am mad about painting. The women's number of the ballet *Moves* exactly duplicates the arrangement in the Delacroix painting *The Turkish Women*.

*What can you tell us about "Gypsy"?*

It is a dramatic comedy which tells the life of Gypsy Rose Lee, a famous burlesque star during the period from 1929 to 1935. Gypsy Rose Lee was the beautiful but untalented sister of a young dancer. Nevertheless, her mother wanted at all costs to make a star of her. The play is extremely dramatic, and the music and dance numbers are in the style period.

*What do you think of French dance?*

Unfortunately I have seen very little of it. I very much enjoyed the early works of Maurice Béjart and Roland Petit, but I can't give an accurate opinion. I should like sometime to be able to spend a year in Europe, and then I would be able to reach an opinion.

*Do you have any European plans?*

There is a possibility that I will stage a ballet for the Paris Opera, but nothing is set yet. It's unnecessary for me to tell you with what interest I would accept the assignment. The corps de ballet seems to be excellent.

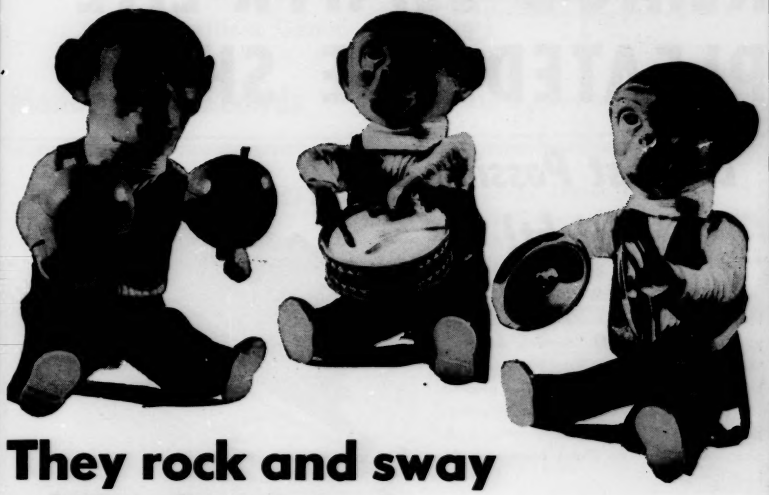
*A last question before you return to rehearsal. Have you ever written about your experiences?*

I don't know how to write. What I would be able to say in a hundred scribblings can be summed up in one word—WORK.

*THE END*


# Kokomo Jr. "Rhythm Pals"

THE FULLY DRESSED MECHANICAL TOYS



## They rock and sway while they play...

*6½" Tall*
*Individually Boxed*

**The Kokomo Jr. Rhythm Pals delight every youngster who sees them. Wind them and they bounce up and down exuberantly and play their musical instruments with wonderful dissonant clatter. The Kokomo Jr. Rhythm Pals are modeled after Kokomo the famous mischievous monkey that has appeared on many well known television shows. They are gaily dressed in bright red waistcoats, white knitted shirts and black rayon trousers. They have a sturdy mechanical wind-up motor to cope with the enthusiastic use children will give them. Order one or a set today and enjoy the antics of the Kokomo Jr. Rhythm Pals.**

**THE SUPER ACTION TOYS WITH A 'BEAT'**

**XMAS SPECIAL**

**$1.95 each**

**$1.95. Set of 3 for $5**

FILL OUT COUPON AND MAIL TODAY

**TOWN & COUNTRY GIFTS**
423 NINTH AVE. (34th ST.)
NEW YORK 1, N. Y.

Please send the items checked below.

☐ One $1.95 (Caracas Player) ☐ One $1.95 (Drummer) ☐ One $1.95 (Cymbal Player)
☐ Set of three $5.00 (Caracas Player, Drummer, Cymbal Player)

Please find check (or money order) in amount of_____

NAME_____

ADDRESS_____

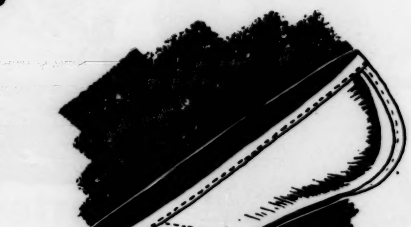
CITY_____ ZONE_____ STATE_____

PLEASE PRINT

*The New Favorite!*

# KLING'S ZEPHYR-LITE PLEATED TOE SHOES

***Lightest Possible Weight!***



**Now! Kling's have made it possible for you to be practically "dancing on air!" Our Zephyr-Lite Toe Shoes have a short box and a very soft shank. The pleated toe allows wider toe base and effortless point. Made of highest quality cotton back satin. All Kling Toe Shoes have non-slip heel linings.**

**Pink, White or Black Satin** **$6.45**

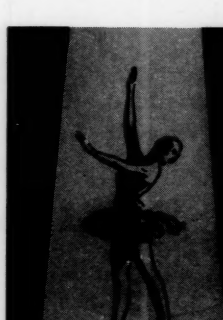
**With ribbon attached, add..25c**

WRITE FOR NEW CATALOG

**Klings Theatrical SHOE CO.**

**218 S. WABASH AVENUE CHICAGO 4, ILLINOIS**

**HArrison 7-2028**



DANCE TEACHING AIDS

from Russell

- TAPCO TAPS • DANCE RECORDS
- PERSONAL OR BUSINESS STATIONERY
- BALLET PRACTICE BARRES
- DANCE ROUTINES

available now from

RUSSELL RECORDS, INC.

SEND FOR FREE CATALOGS AND TEACHER DISCOUNT PRICES

**BOOKS** *(Cont'd from Page 23)*

pp. Folk tales of the island of Trinidad.

Humphrey, Doris. **The Art of Making Dances.** Rinehart and Co., NYC. 1959. $6.50. 189 pp. Illus. Guide to the art of choreography.

Lawson, Joan, and Revitt, Peter. **Dressing for the Ballet.** Pitman Publ. Co., NYC. 1958. $3.95. 96 pp. Patterns, designs, and how to make dancewear for class and performance.

Lido, Serge. **Ballet 8.** Macmillan Co., NYC. 1958. $9.00. 111 pp. Portfolio of dance photos; commentary by Irene Lidova, Marie Rambert.

Lido, Serge. **Ballet 9.** Art et Industrie, Paris. 1959. 96 pp. Portfolio of dance photos; commentary by Irene Lidova, A. M. Julien.

Malvern, Gladys. **Dancing Girl.** Macrae Smith Co., Philadelphia. 1959. $2.95. Juvenile fiction.

Mara, Thalia. **On Your Toes.** Illus. by Louise Holmgren. Garden City Books, N. Y. 1959. $2.50. 64 pp. Preparation for and working on point.

Mara, Thalia. **So You Want to be a Ballet Dancer.** Pitman Publ. Co., NYC. 1959. $3.95. 166 pp. Basic information and advice for those considering a dance career.

May, Helen. **The Swan.** Illus. by Peggy Fortnum. Thomas Nelson and Sons, NYC. 1959. $2.95. 84 pp. Juvenile; biography of Anna Pavlova by one of her pupils.

McConnell, Jane. **Famous Ballet Dancers.** Thomas Y. Crowell, NYC. 1958. $2.75. 176 pp. Juvenile biographies.

Moore, Lillian (editor). **Russian Ballet Master.** Macmillan Co., NYC. 1958. $3.95. 104 pp. Illus. Memoirs of Marius Petipa.

Richardson, Joanna. **Theophile Gautier.** Coward-McCann, Inc., NYC. 1959. $5.00. 335 pp. Illus. Biography.

Russell, Joan. **Modern Dance in Education.** Music Publ. Holding Corp., NYC. 1958. $2.50. 99 pp. Illus. Theory and practice; primary and secondary schools and adult level.

Selby-Lowndes, Joan. **The Blue Train.** Abelard-Schuman, NYC. 1958 $3.50. 253 pp. Teenage; biography of Anton Dolin up to his early twenties.

Severn, Gerald. **Teach Your Child Ballet.** Artia Recording Corp., NYC. 1958. $9.96. Two 12" records and a 40-page book on Boris Kniaseff's floor barre technique method.

**IN THE NEWS**

Jack Mitchell

***FILIPINOS IN N.Y.: Members of Bayanihan last month visited Mary Anthony's modern dance studio. First they watched (Miss Anthony at right), then participated with enthusiasm. The co. now tours the U.S., later goes to South America.***

Shawn, Ted. **Thirty-three Years of American Dance (1927-1959) and The American Ballet.** Eagle Printing Co., Pittsfield, Mass. 1959. $4.00. 136 pp. Illus. Dance history with personal dance philosophy.

Slavita, Chana. **Let's Go to a Ballet.** Pictures by Laszlo Roth. G. Putnam's Sons, NYC. 1959. $1.95. 45 pp. Juvenile; visit to a ballet co.

Sparger, Celia. **Ballet Physique.** Macmillan Co., NYC. 1958. $2.75. 64 pp. Illus. Physical requirements for ballet dancer; prevention and cure of injuries.

Sprague, Rosemary. **Dance for a Diamond Star.** Henry Z. Walck, Inc., NYC. 1959. $3.50. 218 pp. Teenage novel based loosely on life of Marie-Anne de Camargo.

Swinson, Cyril. **Dancers of Today (Rowena Jackson and Philip Chatfield).** Macmillan Co., NYC. 1959. $1.75. 32 pp. Illus. Biography of two members of The Royal Ballet.

Swinson, Cyril. **The Royal Ballet Today.** Macmillan Co., NYC. 1958. $1.75. 32 pp. History of England's major co.; photos and capsule biographies.

Terry, Walter. **Ballet, a New Guide to the Liveliest Art.** Dell Publ. Co., NYC. 1959. 75c. 319 pp. Illus. Original pocketbook; brief history, glossary, guide to watching, stories of 250 ballets.

Walden, Daniel. **The Nutcracker.** Pictures by Harold Berson. J. B. Lippincott Co., NYC. 1959. $3.50. 48 pp. Juvenile; story of the ballet.

Weiss, David. **The Spirit and the Flesh.** Doubleday & Co., NYC. 1959. $4.95. 504 pp. Novel loosely based on life of Isadora Duncan.

Wheeler, Opal. **Peter Tschaikovsky and the Nutcracker Ballet.** E. P. Dutton and Co., NYC. 1959. $3.50. 95 pp. Juvenile; biography of the composer of "The Nutcracker."

Williamson, Audrey. **Ballet of Three Decades.** Macmillan Co., NYC. 1958. $5.00. 192 pp. Illus. Dance in England from Pavlova to date.

Winearls, Jane. **Modern Dance (The Jooss-Leeder Method).** A. & C. Black, Ltd., London. 1958. 21s. 135 pp. Illus. Technique, dynamics, direction and design, improvisation and composition.

Woody, Regina. **Dancing for Joy.** Illus. by Arline Thomson. E. P. Dutton and Co., NYC. 1959. $3.00. 223 pp. Juvenile; autobiography of early success.

Woody, Regina. **Young Dancer's Career Book.** E. P. Dutton and Co., NYC. 1958. $3.50. Illus. with photos; drawings by Arline Thomson. Advice on problems like choosing a teacher, college or career, earning a living, etc.

Wyndham, Lee. **Ballet for You.** Illus. by Catherine Scholz. Grosset & Dunlap, NYC. 1959. $1.95. 68 pp. Juvenile; basic steps.

Wyndham, Lee. **Dance to My Measure.** Julian Messner, Inc., NYC. 1958. $2.95. 188 pp. Juvenile fiction.

Wyndham, Lee. **On Your Toes, Susie.** Pictures by Jane Miller. Dodd, Mead, and Co., NYC. 1958. $2.50. 116 pp. Juvenile fiction.

Zoete, B. de. **Dance and Magic Drama in Ceylon.** Theatre Arts Books, NYC. 1958. $7.25.

Zoete, Berly de, and Spies, Walter. **Dance and Drama in Bali.** Thomas Yoseloff, NYC. 1959. $15.00. 400 pp. 134 illus.

*Regina Woody and Larry Trexler*


**Start your Children on the Barre**
**Continue with Combinations**
**Finish with a Dance**

**Marlos Ballet Records** 85-18 118 St., Kew Gardens 15, N. Y.

*SEASON'S GREETINGS*
*to our many friends*

*Algy Dance Costumes*
*148 West 24th Street*
*New York 11, N. Y.*

Lew Serbin
Since 1926
DANCE ART
171 - O'Farrell
San Francisco
FEATURED INTERNATIONAL THEATRICAL BALLET

***EXCLUSIVE HOLIDAY GIFT SPECIAL***
**(Limited Quantity)**
***HUNGARIAN DANCE DOLLS***

*Direct from Budapest*
*For The*
**DANCERS**
**DOLL COLLECTION**
**Exquisitely Embroidered**
**Non-breakable**
**BOY or GIRL $4.95 each**
**MAIL ORDERS**
**$5.50 Prepaid**
***(Anywhere in U.S.A.)***

**The Collection, Exclusive with Dance Art Co.,**
**Includes DOLLS from Poland, Spain and Scandinavia.**
**Description & Prices — on Request.**

**Largest & Most Complete Stocks of**
**DANCE WEAR — DANCE SHOES & ACCESSORIES**
**Fast, Dependable Mail Order Service. Catalog to Teachers only**

**LEW SERBIN'S DANCE ART CO.**
**171 O'Farrell St., St. Francisco, Calif.**

| BOY | GIRL | Price plus 4% Calif. tax | TOTAL $ |
|---|---|---|---|
| | | | |

**NO COD ORDERS**

Name_____
Address_____
City_____ Zone____ State_____

## SHOPPING GUIDE


| | Page |
|---|---|
| **Books** | |
| Ballet — Walter Terry | 14 |
| British Ballet Org. | 123 |
| Chalif Publications | 101 |
| Cuban Dances | 115 |
| Dance in Bali | 15 |
| Dance Mart | 125 |
| Dance Notation | 23 |
| Music Publishers Holding Corp. | 102 |
| Tap Notation | 23 |
| N. Tsoukalas, Spanish Technique | 117 |
| 25 Years American Dance | 102 |
| **Classified:** | 100 |
| **Dance Routines:** | |
| Atkinson | 106 |
| John Clancy | 116 |
| Jay Dance Notation | 21 |
| Kathleen Kavanagh | 106 |
| Mel-Day Ballroom | 116 |
| Rozanas | 117 |
| Donald Sawyer | 115 |
| Jack Stanly | 104 |
| Varady | 23 |
| **Dance Footwear and Accessories:** | |
| Advanced Theatrical | 132 |
| Barney's Dance Shoe | 103 |
| Baum's | 18 |
| Ben & Sally | 125 |
| Capezio | 2 |
| Chatila | 101 |
| Chicago Theatrical | 118 |
| Columbia Supply | 106 |
| Curtain Call Costumes, Inc. | 118 |
| Dancarama | 107 |
| Danskins | 8 |
| Dorothy Rehearsal Romper | 117 |
| Fine | 98 |
| Golden Shops | 101 |
| Herbet | 99 |
| Hinote | 102 |
| Hollywood Dancewear | 107 |
| Irene's | 117 |
| Kling's | 120 |
| La Ray | 101 |
| Loshin's | 123 |
| Mack's Taps | 117 |
| Maurice Danswear | 105 |
| Modern Youth | 100 |
| Paul Costumes | 104 |
| Selva | 131 |
| Serbin | 121 |
| Star Costumes | 107 |
| Style Queen | 98 |
| Taffy's | 98 |
| Tigniere | 107 |
| Trep Art | 117 |

| | Page |
|---|---|
| **Fabrics:** | |
| Algy | 121 |
| Associated | 103 |
| Baum's | 18 |
| Circle | 107 |
| Dazian's | 7 |
| Fine | 98 |
| Kalmo | 125 |
| Maharam | 105 |
| Samuelson | 100 |
| Kate Shea | 117 |
| **Miscellaneous:** | |
| Custom Trophy | 103 |
| DM Binders | 104 |
| DM 1960 Calendars | 124 |
| DM Christmas Cards | 126 |
| Eileen O'Connor (Tour) | 27 |
| Evyan Parfums | 10, 11 |
| Firestone (Barre) | 104 |
| Flatow (Photographer) | 123 |
| Glodell (Castanets) | 15 |
| Kokomo Ballet—Walter Terry Toy | 14 |
| Lanvin Parfums | 9 |
| Little Ballerina Barre | 28 |
| London Character Shoes | 117 |
| Mitchell (Photographer) | 25 |
| Rembrandt Films | 15 |
| Russian Tea Room | 19 |
| H.W. Shaw (Gifts and Prizes) | 117 |
| Subscriptoin Coupon | 123 |
| Vendome (Jewelry) | 23 |
| **Records and Record Players:** | |
| Artti Records | 125 |
| Choreo Records | 106 |
| Dance Records (Danny Hoctor) | 125 |
| Idento—Discs | 107 |
| Kimbo (Bob Kimble Routines) | 107 |
| Marlos Ballet Records | 121 |
| Plandome Records | 114 |
| Russell Records | 120 |
| Stanly Practice Records | 104 |
| Statler Records | 118 |
| Statler Records (H.B. Shaw) | 117 |
| Stepping Tones | 13 |
| Velmo Records | 107 |
| Windsor Ballroom Records | 116 |
| **School Listings:** | 128 |
| **Teachers Dance Organizations:** | |
| American Dance Examiners | 12 |
| American Society | 27 |
| Cecchetti Council | 16 |
| Chicago Nat'l Ass'n of D.M. | 26 |
| Dance Educators of America | 29 |
| Dance Masters of America—NYC | 27 |
| National Academy of Ballet | 29 |
| Nat'l Ass'n Dance and Affiliated Artists | 26 |
| New York Society | 116 |
| Texas Ass'n Dance Teachers | 27 |


**TAP SERIES**

# TAP TOUR

*BY PAUL DRAPER*

This October 12, in Rockland, Maine, I began a concert tour of some forty U.S. cities. Appearing with me is Ellen Martin, who has danced in some of the Chevrolet Industrial shows, been most delightfully entertaining in night clubs, and studied hard and faithfully with me in New York. (See what happens when you go to class every day!) At the piano for us, and doing two groups of solos, is Robert Kaufman, who studied at the Eastman School of Music in Rochester, and at the Juilliard School in New York. He has never danced a step in his life.

I hope you will be interested in reading about some of the things that happen on tour to a very small tap dance company like ours. First, something about the program. I begin with two tap dances to classical music. One is the gigue from Bach's *B-flat Partita*, and the other is a four-part Handel suite from his opera *Alcina*. This consists of a minuet, sarabande, musette and tambourino. Then Ellen follows with a dance to the third of the seven Beethoven *Bagatelles*. After that I do a short improvisation which isn't on the program at all, and I'll explain why later. A duet to "Greensleeves" follows this. We do it as a sort of ancient blues. This old English folk song is, in fact, one of the first torch songs. Bob Kaufman plays some Chopin very well, and I follow with a *Sonata for Tap Dancer*, in four movements, without music. Then Ellen and I do a very short Caribbean dance with music by Forrest Wood (who plays for my classes in New York). This brings the first half to a close.

After the intermission Ellen and I dance a modern blues, Bob plays another group, I do a dance to "Tea for Two," *In a Dance Hall*, and *Political Speech*. Ellen and I do a jazz number, and we end the show with an ad lib in which Ellen joins. Encores may be anything and usually are.

So much for the schedule of the performance. I mention it so that you will have a clearer idea of problems we face from time to time.

All the dances have some sort of lighting, varying from medium full-stage to a dim blue spot, or to a bright centered

area and a red stage. Not complicated, but needing about an hour's rehearsal with an average lighting set-up.

We are doing this tour by car — a very fine station wagon that does about everything except the laundry. I am driving. The tour covers about ten or twelve thousand miles, which means a lot of hours in the car, requiring that it be both comfortably soft on the straightaway and firm on corners, without sway. If you've never tried dancing within an hour after a 350-mile drive, you have no idea how even well-trained muscles can act as if you'd never danced a step. Fortunately this wagon takes less out of you than any I've driven before. The make is withheld at the request of General Motors and Ford.

On October 11 we were ready to take off for the toll roads and turnpikes that interweave throughout the Northeast. Everything had been checked and checked. New shoes had been broken in, costumes packed into traveling bags, make-up renewed, suitcases stacked compactly in the back, and maps of practically every state stored in the glove compartment. Ellen sat in front, and Bob squeezed into the second seat beside the costume bags. These were hung on a patented rod which was fitted near the roof of the car on the door frame mouldings, and which was guaranteed to become more firmly fixed as more weight was applied. It appeared to do so till the first red light stopped us.

We then discovered that the rod was indeed well suited to support downward pressure, but had no resistance to forward movement. We extricated ourselves from the costume bags which inundated us, and found that the fall had made all the hangers inside the bags jump off their retaining bar, and the costumes were all piled up in the bottom of the bags. This meant pulling over to the curb, taking out all the costumes, putting them back on their hangers, and putting the hangers back in the bags. We then set about restening the rod. This took rather longer than the directions suggested, since when it had fallen off it had separated into its ten or twelve convenient, chrome-plated, easy-to-fasten-together parts. Some of these, in turn, had gotten under the floor mats, like washers and turn screws and such. We finally did reassemble it, and hung everything up again. Since this took the better part of an hour, and we were only four blocks from our starting place, with 400 miles to go, our initial excited optimism over the beginning of an adventure was somewhat subdued. True, we

*(Continued on Page 125)*


**• ESPINOSA'S World Famous BALLET BOOKS •**

**Analytical Description of all the Orthdox Techniques**

**Elementary $2 Intermediate $2 Advanced $3 100 Simple Enchainements $2**

**SPECIALLY COMPOSED MUSIC for Barre, Adage, Batterie, Etc.**

which may be used in conjunction with the above books

Grade 1-3 ..... $1.50 Album of Twenty Elementary, Intermediate,
Grade 4 & 5... $1.50 Grade Dances.. $1.50 Advanced ... $1.50 each

Remittance with order to:

THE BRITISH BALLET ORGANIZATION

Woolborough House, 39 Lonsdale Road, London S.W. 13, England
The Organization's Quarterly Bulletin costs $1 a year (post free)

GIVE THE UNITED WAY
through your
UNITED FUND or
COMMUNITY CHEST

TOUTE LA DANSE ET LA MUSIQUE

The oldest specialized French review
*Editor-in-Chief*: JEAN SILVANT
Subscription: 1 year $9.00 — 6 months $5.00 110 Rue Chaponnay, Lyon (FRANCE)
Editorial offices: 39 Avenue Ernest Reyer, PARIS XIV
*The best specialized French review*

SEASONAL GREETINGS!

TO ALL TEACHERS & STUDENTS OF THE DANCE

Write Now for Our New 1960 Recital Magic Catalog of Exciting Costumes!

Loshuns 300-302-304 WEST FIFTH STREET CINCINNATI 2, OHIO



*photography by*
FLATOW
STAFF PHOTOGRAPHER
DANCE MAGAZINE
*Studio and Location Assignments*
CHelsea 3-2262 — 75 Bank St., N. Y. C. 14

Send me DANCE Magazine

☐ NEW ☐ RENEWAL

For: ☐ 1 YEAR — $6.00
☐ 2 YEARS — $11.00 *(you save $1.00)*
☐ 3 YEARS — $15.00 *(you save $3.00)*
*(Add $1.00 per year for South America and foreign)*

☐ PAYMENT ENCLOSED ☐ BILL ME

☐ *Teacher* ☐ *Professional* ☐ *Student* ☐ *Patron of the arts*

*Please Print*

Name_____

Address_____

City_____ Zone_____ State_____

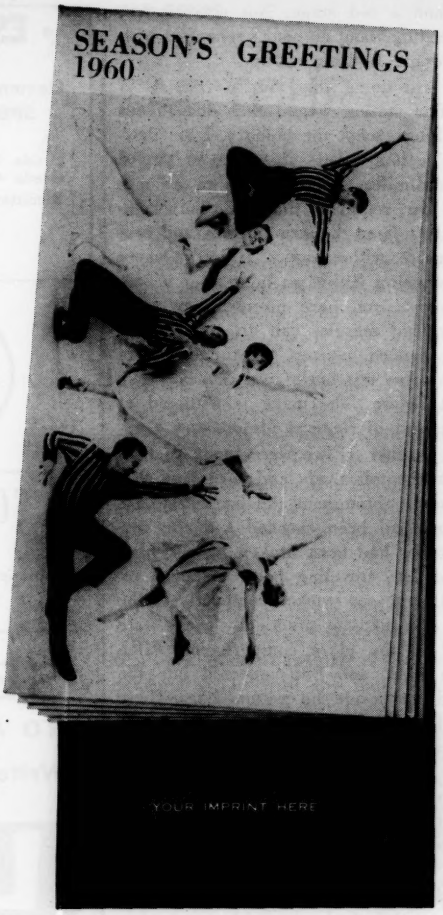
DANCE Magazine 231 W. 58 St. New York 19

# send "season's greetings"

*in a MOST DISTINCTIVE way with the*

# 1960 DANCE CALENDAR

## A Calendar and Souvenir Book in One




***High spirited cover photograph of TV's HIT PARADE DANCERS in gleeful holiday dance.***

***Seperate picture-page for each month . . .***

1. Fred Astaire & Barrie Chase
2. Erik Bruhn & Lupe Serrano
3. Violette Verdy & Royes Fernandez
4. Alicia Markova & Michael Maule
5. Nina Novak & George Zoritch
6. Jack Lemmon & Kathryn Grant
7. Harold Lang & Wisa D'Orso
8. Stuart Hodes
9. Gwen Verdon
10. Luis Olivares
11. Carmen Gutierrez
12. Barton Mumaw

***Thumbnail biographies of all the dancers***

***Detachable page for each month . . . Entire year on inside back cover . . Fits into an ordinary #10 envelope***

## YOUR prompt order assures immediate shipment

## YOUR personalized imprint free

***Your name stays visible all through the year when we imprint it on the bright red panel — ABSOLUTELY FREE if you order 100 or more calendars by December 20th.***

*use this handy coupon to order your calendar*

**Send me_____1960 Dance Calendars**

**I enclose remittance in the amount of $_____**

*Orders up to $3.00—add 25c postage.—Orders of $4.00 or more—add 50c postage. N.Y.C. Residents: Add 3% sales tax.*

Please imprint. (Maximum imprint: 4 lines)
If imprint differs from information below, attach instruction on a separate sheet.

Name_____

Address_____

City_____ Zone_____ State_____

**DANCE** Magazine 231 West 58 Street New York 19, N. Y.

## CHECK THESE LOW PRICES

**25c EACH**

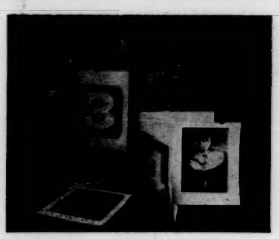
**$15.00 for 100**

**$12.50 per 100 for 500 or more**

NEW RELEASES
ON
ARTTI RECORDS
WRITE FOR CATALOG
1922 W. THIRD ST., SUITE 108
DANCE MART, Los Angeles 57, CALIF.

DANCE BOOKS
Current and out-of-print on all phases of dance.
*Free catalogues on request*
THE DANCE MART
Box 315, Midtown Station, NYC 18

Ben & Sally
Write for FREE CATALOG Dept:D
6 Broadway at 47th Street, New York 36, N. Y.


DANCE PICTURE ALBUMS
$1.00 Each
(NYC Residents please add 3% Sales Tax)
Sets of exquisite dance photographs. Each contains five separate pictures, ready for hanging.
Album #1 — Five Ballet Portraits: Maria Tallchief & Frederic Franklin • Igor Youskevitch • John Kriza • Margot Fonteyn • Radio City Music Hall Ballet.
Album #2 — Varied Dance Portraits: Alicia Alonso • Martha Graham • José Limón & Co. • José Greco • Paul Draper.
Album #3 — Favorite Film Dancers: Gene Kelly & Vera-Ellen • Fred Astaire • Marge and Gower Champion • Ray Bolger • Moira Shearer in "Red Shoes."
Album #4—Great Moments in Ballet: Pavlova in "The Dying Swan." Danilova and Massine in "Gaité Parisienne". Nijinsky and Karsavina in "Spectre de la Rose" • Markova & Dolin in "Giselle" • Original cast of "Fancy Free."
DANCE Magazine, 231 W. 58 St., NYC 19

**TAP TOUR** *(Cont'd from p. 123)*

planned to arrive in Rockland the night before the concert, so there was time to spare, but dinner at friends had been arranged, and a smooth trip had been hoped for. The rod finally secured, all seemed well.

About fifty miles up the parkway a most annoying thing developed in one of the wheels. I had fitted the car with very expensive and much better tires than those originally furnished, and I was most upset that one of them was evidently somewhat out of shape. The thump stayed with us, but got no worse, and we made Rockland in time for an excellent dinner.

The next day we set off in the early afternoon to rehearse at the auditorium. We were booked by Community Concerts, a division of Columbia Concerts, and nine out of ten dates use the local high school auditorium for the performance. So I automatically went to the local high school, unloaded costumes and bags, asked the secretary where the auditorium was, found it, and started in — only to discover there was a dramatics class in session and we would have to wait till 3:15 to use the stage. We waited. When the hour arrived, we entered and looked on a very tiny stage and a very old piano. We were dismayed but undaunted, and started to figure out ways of making the dances smaller and, if possible, tuning the piano. We had been at this for about an hour when the school secretary, with whom I had spoken to earlier, came in and said there was a phone call for me in the office. I followed her, picked up the phone, and learned that the concert committee and stage crew for our show had been waiting for over an hour for us at another auditorium, and were wondering if we had gotten lost or just weren't going to show up at all. I didn't dare try to explain, and just said we would be right over. I went backstage and shamefacedly repacked everything and carried it to the station wagon. We said goodbye to the secretary, and never did find out what she thought we were doing at the high school in the first place.

Finally we arrived at the theatre. The stage was large, the lighting equipment looked splendid, the piano was a beautiful concert grand, and the committee was beaming and eager to forgive and be helpful. Bob sat down at the piano, Ellen and I put on practice clothes and shoes, and stepped onto the beautiful, new-looking stage. It was slippery as wet ice.

*(More next month)*

HOCTOR RECORDS
DANCE RECORDS, INC.
PRESENTS THE TEACHERS
RECORD OF THE MONTH

Music for Cotillion Ballroom.
JERRY RICHARDS outstanding ballroom teacher whose classes in Connecticut have been written up in LIFE maganize has supervised this recording. He has written notes on "How to present a Grand March" and two March Mixers. These notes may be obtained free with each record, upon request. The orchestra used on the recording is that of Seymour Hoffman, one of the most popular on the hotel circuit. Seymour plays the Flamingo in Miami in the Winter, the Essex and Sussex in Spring Lake, N. J. in the Summer and the Detroit Athletic Club in Detroit in the Fall. The perfect Christmas Gift.
*Write for Complete Free Catalogue*
DANNY HOCTOR
Waldwick, N. J.

IT'S KALMO FOR— FABRICS
PATTERNS
SKETCHES
TRIMMING
ACCESSORIES
RECITAL LEOTARDS
IN NEED OF SPEED?
TRY OUR SUPER SERVICE DELIVERY
...1 TO 3 DAYS.
Write for Catalog
*Our Sincere Holiday Greetings*
KALMO TEXTILES, INC.
123 W. 44TH ST., NEW YORK 36, N. Y.
JUDSON 2-5185

Unusual, Colorful, Gay, 3 ways to

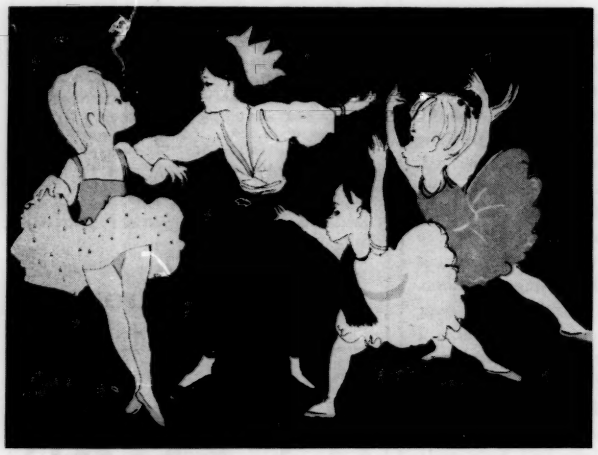
# MAKE CHRISTMAS MERRY

with **DANCE MAGAZINE'S** brand new **CHRISTMAS CARDS!**

Here are three delightful Christmas cards . . . exclusively designed to add gaiety to a festive season. Whether your interest is ballet or ballroom or children, you'll find these greetings fit the picture with contrast and originality.

**COLORFUL AS CHRISTMAS TRIMMINGS** — Bright Christmas colors decorate these attractive cards. And each has a gay red "Season's Greetings" printed on the inside.

**BEAUTIFUL IN EVERY DETAIL** — You'll be proud to send these handsome cards. They're French fold (four folds) on fine stock. The folded size is 4¼" x 5½" — and they all come with matching envelopes.



**#1 Children's Dancing Party**
(green, blue, yellow, red)

**#2 Gala Performance**
(red & green)

**#3 Holiday Cotillion**
(pink & red)

**USE THIS HANDY COUPON TO ORDER YOUR CARDS**

**Send me** _____ **sets of 12 cards (4 of ea. card) @ $1.50 per set**
**Send the following cards (Minimum: 25 of one card)**

**Quantity**

_____ #1
_____ #2
_____ #3

My ☐ check ☐ money order in the Amount of $_____ is enclosed.
N.Y.C. Residents: Add 3% sales tax

*Orders up to $3.00 — add 25c postage. Orders of $3.00 or more — add 50c postage.*

Name_____

Address_____

City_____ Zone_____ State_____

**DANCE** Magazine 231 West 58 Street New York 19, N. Y.

**CHECK THESE LOW PRICE**

**Assorted**
**Sets of 12 (4 of ea. card) — $1.50 per set**

**Individual Cards**
**25 of one card ..... $2.50**
**50 of one card ..... $4.00**
**100 of one card ..... $7.00**
**200 or more ..... $6.00 per hundred**

(Continued from Page 6)

esias Ballet Espanol performed in Sioux City, , a local business man purchased tickets for e entire **Sioux City Civic Ballet.**

At their annual meeting it was revealed that e **Ballet Guild** of the **Washington Ballet** has mbed to the impressive membership total of 0. Co., under **Mary Day & Frederic Franklin,** now s a repertoire of 16 ballets . . . Zelia Raye, n. Vice-Pres. of the **Imperial Society of Teachrs of Dancing,** was the 1st new member of the yton **Civic Ballet** in their recent membership ive . . . Regional Ballet USA welcomes a new ., the **Mid-Hudson Regional Ballet Co.,** under telle & **Alfonso Weinlein.** 1st auditions assemled a co. of 20 dancers, aged 12-22, from chools in Kingston, Newburgh, Beacon & Highnd Falls, NY. Co. is open to all schools in the id-Hudson area . . . Members of the **Cleveland allet Center** journeyed to Mansfield, O., Oct. 18 perform with the Mansfield Symph. Program rew more than 800.

The **Steeple Arts Ballet** of Birmingham, Ala., ill be featured in the Centre Players' Dec. prod. "Guys and Dolls" . . . **Toni Beck** conducted uditions for the **Austin, Tex., Civic Ballet Soiety (Barbara Carson,** dir.) on Sept. 24. Miss Beck s been commissioned to do a work for their b. 20 program . . .

Too late for inclusion in Regional Ballet USA's gular pages (92-97) — Dance Magazine's record viewer submitted the following list of outstandg recordings of "Les Sylphides": Desormiere, aris Conserv. Orch. (Richmond, 19028); Levine, allet Theatre Orch. (Capitol P-8193); Markevitch, hilharmonia Orch. (Angel 35152); Rignold, Royal rch. (Decca 9550).

**HICAGO NEWS**

**Ruth Page & Walter Camryn** were a big hit hen they danced "Waltz Cecile," spoof of yesryear's ballroom teams, at a gala benefit given r the Lyric Opera Oct. 31. At the same affair uest star **Maria Tallchief** was partnered by **Kenth Johnson** in Miss Page's "Dance of the ours." Soloists & corps of the **Chicago Opera allet Co.** performed with silk scarves around eir necks, identifying the hours of the day they epresented. The perf. was more attractive than ith the usual costumes which conceal much fine ork . . . After spending a good part of the last 2½ years in bedraggled sweater, jeans & sneakrs, **Lee Becker** has left the cast of "West Side Story," taking the worn duds as souvenirs . . . **Teresa Montefusco,** pupil of **James Rozanas,** took 1st place in the recent Pan American Games and lso the Nat'l AAU tumbling title . . . The ballets n the opera "Carmen" were praised as were uests **Luis Olivares & Josela Velasco.**

Lyric Prevue, a series of lecture-demonstrations with Miss Tallchief & Miss Page speaking on balet was made extra chic by the smartness of the evening clothes on the podium. Soloists from the Opera Co. danced excerpts from some of Miss Page's ballets, and the audience was charmed by **Patricia Klekovic, Dolores Lipinski, Barbara Steele, Kenneth Johnson & Orrin Kayan . . . Don Redlich** taught master classes for the **Northshore Dance Workshop** Oct. 17 . . . Ernest Knuti, Consul of Finland, hosted a party for the **Nat'l Ballet of Finland** when it danced in Chicago Heights Oct. 21. Program consisted of **Birgit Cullberg's** "Odysseus," **George Ge's** "Harlequin's Millions" & "Romantic Rosette," a folk-theme work . . . The Tahitian group known as **Black Pearls of the Pacific** is appearing in the Edgewater Beach Polynesian Room. A wonderful male dancer name **Tau** is with the group . . . **Kim On Wong** & Don Redlich drew an impressive audience, when they were presented Oct. 18 at Thorne Hall by the **Chicago Dance Council.** Wong danced several Oriental works & a personalized jazz piece. Most interesting of his no's was "Landscapes" to the modern music of Chou Wen Chung. Redlich, in his 1st Chicago appearance, was admired for his dance ability & choreographic ideas. Most impressive offering was "Mark of Cain," most amusing was "Passing Through."

The **Robert Joffrey Theatre Ballet** performed in Maywood Oct. 14, offering Tudor's "Soiree Musicale," **Moncion's** "Pastorale" & Joffrey's "Pas des Deesses" & "A la Gershwin." Keynotes of the co. are fine dancing & good taste. **Beatrice Tompkins & Gerald Arpino** headed the cast and were dancing very well. **Rochelle Zide** was particularly good in a stylized bolero in 'Soiree' . . . **Sybil Shearer's** eagerly awaited appearance with her co. in "Within This Thicket" was sensationally successful. The audience sensed that it was in the presence of a great perf., and the demand for a repeat resulted in a sellout for the scheduled Dec. 6 showing and heavy bidding for a Jan. 10 date. "Within This Thicket" is a full-eve. work with masterful choreography and, above all, terrific impact made by Miss Shearer. It is autobiographical with Miss Shearer as the protagonist weaving, running, floating among the ideas, people, & things that are a life; co. serves as the milieu. Incidentally and only incidentally, the choreography for the group includes dancing on pointes which is executed impersonally with detachment, making it right. No one thought that toe dancing in a modern work was particularly shocking. Co. was excellently rehearsed and, despite uneven talents, it served well. **Joan Ehemann** gave notable assistance and **John Widmer, Mel Spinney & Paul Berne** were outstanding in the rewarding passages assigned them. Co. was introduced in a beautifully composed suite of Reiti waltzes.

ANN BARZEL

**HOLLYWOOD AND LAS VEGAS**

Rehearsals have started at 20th Century Fox on the new Jerry Wald prod., "The Billionaire," dir. by George Cukor, choreographed by **Jack Cole** (assisted by **Maggie Banks**), starring Marilyn Monroe & Gregory Peck. Dancers signed for the film include **Bobby Banas, Alex Plasschaert, Herman Boden, Stanley Hall, Don Weissmuller, Leo Wheeler, Nick Covacavich, Burnell Dietch & Jack Tygett** . . . **Bea Allen** is assisting & dancing-in for Judy Holliday on Charlie O'Curran's "Bells Are Ringing" for MGM. Big dance no. will be cast next month . . . **Sherry Beiber** is staging the dances for the Bill Bendix Show at the Ambassador . . . **Tilly Losch,** who danced to fame in Max Reinhardt's 1st version of "The Miracle", is planning a career comeback . . . "The Wounded Dove," new musical comedy at the Horseshoe Stage, features dances & musical no's staged by **Jon Angelo** . . . **Ken Kane** has choreographed 2 musical no's on Fox's "Five Fingers" (TV film) with **Essi Davis, Dennise Parr & Frank Lucas.**

**Barrie Chase** will be featured in the new Fox musical, "Daddy-O," starring Bing Crosby & Fabian . . . The new Don Juan Club houses the **Martin Vargas Co. . . Jimmie Huntley, Bert May, Bob Cole, Sasha Goudovich, Roy Palmer** & Herman Boden will dance on the next Bob Hope TV spectacular, choreographed by **Jack Baker** . . . **Jonathan Lucas** is being paged to direct & choreograph a new pre-B'way revue, "Count Down" . . . **Juliet Prowse,** a Fox "Can-Can" star, makes her TV debut on the Frank Sinatra show next month with choreography by **Tom Hansen** . . . **Hermes Pan** is in NYC on holiday . . . **Dolores Durrett** (Mrs. Joseph Norr) is expecting . . . **Rene De Haven & Jacqui Snyder** are prepping a new dance act for Las Vegas . . . **Marge & Gower Champion** are working with dancers **Fred Curt, Leona Irwin, Bea Bush, Becky Varno, Carey Leverette, Bob Thompson** & Bert May for a Bell Telephone Hour show which Gower, assisted by **Ron Dexter,** choreographs . . . **Helen Silvers** is assisting **Nick Castle** on the Paramount film, "Cinderfella," starring Jerry Lewis & Anna Maria Alberghetti . . . **Maurice Kelly** has been elected to the Nat'l. Board of AFTRA, the TV union . . . **Bob Hamilton** is in town to stage the Jimmy Durante spectacular . . . **Jack Mattis** is staging & producing small package shows to accompany L.A. area fashion shows . . . **Tom Mahoney** is interviewing & casting Walt Disney's "Babes in Toyland," scheduled for Dec. production . . . **Fanchon Bennett** is staging a new ballet for **Dance Alliance** . . . **Hal Belfer & Tony Martin** have formed "Marbel" prods. to promote young talent.

LAS VEGAS: Anna Maria Alberghetti's new act by **Jonathan Lucas** premiered at the Desert Inn with new **Donn Arden** prod. no's fronted by **Art Johnson** whose wife, **Flo Walters,** is line capt. & asst. to Arden . . . **Eddie Krieg** has staged the new prod. no's at the Dunes. **Gloria LeRoy** is featured . . . **George Tapps** & his dancers are headliners at El Rancho Vegas' "La Nue Eve". **Robert Clary** stars in the present show . . . **Barry Ashton** stages the big no's in the current Vic Damone show at the Flamingo where the bill is shared by the **Tap Dancers & The Step Brothers** . . . Producer Steve Parker has returned to Japan to organize another "Holiday in

(Continued on Page 129)

**IMPROVISATIONS**
FOR
**MODERN DANCE**
(long playing record)
Designed to answer the needs of the modern dance teacher, who lacks an accompanist. Contains 25 piano improvisations — 1½ minutes average each—for the basic techniques of modern dance. Product of 20 years experience as dance accompanist for Hunter College, New York City. Used in over 1000 studios and schools throughout the country. Complete with instructions, $10.45 including postage.
*Send for Free Descriptive Folder*
SARAH MALAMENT
3215 NETHERLAND AVE., BRONX 63, N. Y.

# DANCE SCHOOLS

## CALIFORNIA

Eva Lorraine (Mordkin) Classical Ballet
*Director of the First Calif. Ballet Co.*
*18 W. Colorado, Pasadena*
*HO 9-8608, SY 3-4498*

Joseph Rickard School of Russian Ballet
*Home of So. Calif. Ballet Co.*
*Studio: 2520 W. 7th St.*
*Los Angeles DUnkirk 4-7328*

Le Mone Studios — Ballet, Character, Modern
*Member National Academy of Ballet*
*Pasadena Studio—1702 Lincoln Ave.*
*Studios in Arcadia and Capistrano Beach*
*Evelyn Le Mone, Dir. SY 4-7265*

Michael Brigante Dance Studio
*Ballet - Toe - Spanish - Tap*
*4167 W. 3rd St., Los Angeles DU 8-8055*

New England Village School of Ballet
*10323 Santa Monica Blvd. Studio 1*
*Los Angeles 25 DUnkirk 7-0492*

SF Conservatory of Ballet & Theatre Arts
*Beginner Thru Professional • Scholarship*
*U.S. Imigr. Approved for Foreigners*
*1638 Market St., San Francisco JO 7-3377*

Victor Moreno Academy of Ballet
*Spanish-American Ballet*
*18323 Ventura Blvd., Tarzana DI 3-9345*

Michael Panaieff Ballet Center
*Official School Los Angeles City Ballet*
*150 North La Brea, L. A. 36, WE 3-9800*

## COLORADO

Florence Kessler School of Dance
*Hope Moore, Associate*
*RKO Orpheum Theatre Bldg., Denver*

Lillian Cushing School of Dancing
*Maxine Williamson-Martha Carson-Assoc.*
*1429 Marion Street, Denver*

## CONNECTICUT

Ballet Studio of Stamford—*Approved by S. Hurok World Famous Impresario*
*Ballet for Beginners thru professionals*
*Jeannette Lauret, Director*
*14 Suburban Ave., Stamford FI 8-9829*

## FLORIDA

Joseph Levinoff—*Director, Ballet Master and Choreographer of the Civic Ballet of Central Florida*
*5 Pelican Island, Ft. Lauderdale*

Georges Milenoff School of Ballet
*Russian Technique*
*251 Palermo, Coral Gables Ph. HI 85462*

Imperial Studios — *Cecchetti Method*
*Member Nat'l Academy of Ballet*
*Palm Beach Towers, Palm Beach*
*TEmple 2-4774*

Royal School of Dance
*534 Chase Ave., Winter Park MI 7-3010*
*717 West Smith St., Orlando GA 2-6303*

Thomas Armour — Ballet
*2973 Coral Way, Miami HI 6-2523*
*8027 Biscayne Blvd., Miami PL 7-4843*

## GEORGIA

The Atlanta School of Ballet, *Under direction of Dorothy Alexander & Merrilee Smith*
*Home of the Atlanta Civic Ballet*
*3215 Cains Hill Pl., N. W., Atlanta 5*
*Cedar 7-7872*

Wallace Milan, *Director-Teacher*
*Classical Ballet, Musical Comedy & Tap*
*503 Whitlock Ave., Marietta GA 8-1978*

## IDAHO

Gossmann Academy of Dance Arts
*Ballet, Tap, Acro, Ethnic, Ballroom*
*Sallye Gossmann, Dir., 1421 Benton*
*Idaho Falls*

## ILLINOIS

Armstrong-Reed Studio
*Bernadine Hayes, Director*
*Ballet - Tap - Character - Hula*
*7002 N. Clark St., Chicago, 26 She. 3-9289*

Bentley Stone-Walter Camryn
*School of Ballet*
*185 W. Madison St., Chicago 2*

Betty Gour
*Ballet — Character — Tap*
*Singers' Classes — Professional Classes*
*20 E. Jackson Blvd., Chicago 4*

Charles Grass School of Dance
*Cosmopolitan School of Music—Dance Dept.*
*410 South Michigan Ave., Chicago 5*

Edna L. Mc Rae School of the Dance
*410 South Michigan Ave., Chicago 5*
*Webster 9-3772*

North Shore Academy of Dance & Theatre Arts: *Veteran Approved*
*1054 W. Wilson Ave., Chicago 40*

Ruth Page
*135 So. LaSalle St., Chicago*

John Petri Ballet School
*Ballet — Character — Interpretive*
*218 S. Wabash Ave., Chicago*

## INDIANA

Academy of Ballet & Related Arts
*Nadine Thornton, Artistic Director*
*527½ South Main, Elkhart*
*211 W. 10th, Michigan City*

Jordan College of Butler University
*Baccalaureate Degrees*
*Complete Dance Dep't — Indianapolis 2*

## IOWA

Betty Mae Harris School of Dance
*Member of: CNADM, DEA, DMA*
*Boone & Perry*

## KANSAS

Midwest Dance Association Schools—*Wichita*
*MDA School of Dance, 3130 East Douglas*
*Bettie McConachie School, 6740 S. B'way*
*Aline Wealand Rhodes, Dir. Wichita*
*MU 30391*

## MASSACHUSETTS

Alicia Langford Boston Ballet School
*Complete Classical Training*
*295 Huntington Ave. CO 6-5015*

Boston Conservatory of Music
*Dance Dept., Jan Veen, Director*
*Modern—Ballet—Composition—Style*
*Academics—B.F.A. Degree*
*26 Fenway, Boston*

E. Virginia Williams
*New England School of Ballet*
*Complete Classical Ballet Training*
*American Jazz — Spanish*
*186 Massachusetts Ave., Boston CI 7-7927*

Harvey Gordon Ballroom Studios
*Social Dancing—Teachers, Adults, Children*
*Specialists—Open Adult Classes Main*
*Studio—10 Central Ave., Lynn*

Princess Tatiana Ouroussoff
*Brookline Ballet School*
*2001 Beacon St., Brookline AS 7-5171*

## MISSOURI

Flaugh-Lewis School of Dance
*All Branches of The Dance*
*1111 E. 62nd St., Kansas City HI 7434*

Myldred Lyons Studio of the Dance
*Ballet - Tap - Acrobatic*
*RKO Missouri Theatre Bldg., Kansas City*

Stanley Herbertt Ballet Arts Academy
*6362 Delmar Blvd.*
*St. Louis 5*

## NEW HAMPSHIRE

New Hampshire Civic Ballet Co. School
*Troy Howard — Director*
*Central Office — Plymouth*

## NEW YORK

Eve Gentry
*Technique-Improvisation-Concerts*
*242 W. 56 St., NYC OX 7-6074, CI 5-9541*

Helen Veola
*Spanish and Flamenco*
*234 West 56th Street, NYC CO 5-1328*

Jay Dance Notation—*class or private lessons, home-study course*
*Leticia Jay, 10 E. 85 St., NY 28, RH 4-7588*

Modern Dance School, YM & YWHA
*Lexington Ave. & 92nd St., N. Y. 28*
*AT 9-2400*

Professional Children's School
*Est. 1914 Grades 1-12 Hours 10 AM-2 PM*
*132 West 60 St., N.Y. 23 Tel. JUdson 2-3116*

Stella Adler Theatre Studio
*Classes in Acting Technique*
*150 East 39th St., N.Y. 16 MU 5-5845*

## OHIO

Marian Lacour — *Ballet and Modern Dance*
*College Conservatory of Music, Cincinnati*
*AV 1-7800*

Anneliese von Oettingen School of Ballet
*Ballet - Character - Acrobatic - Tap*
*2461 Madison Rd., Cincinnati 8, EA 1-0311*

Josephine and Hermene Schwarz
*Ballet and Modern Dance*
*Memorial Hall, Dayton BA 3-1542*

## OKLAHOMA

Kotche's School of Ballroom Dancing
*416 N. Hudson*
*Oklahoma City*

Robert Bell School of Ballet
*Former Soloist "Original Ballet Russe"*
*3221 No. Classen Blvd., Oklahoma City*

## TENNESSEE

Jane Shillinglaw
*School of Ballet*
*1507 21st Ave. S., Nashville*

## VIRGINIA

The Emilie Bearden School of Ballet
*349 Warwick Road*
*Newport News, Virginia*

Sullins College — School of Ballet
*Combines Liberal Arts Education with Classical Ballet. A.F.A. Degree*
*Bosa Sklarsky, Director*
*Bristol*

## WASHINGTON

Ivan Novikoff School of Russian American Ballet — *606½ Union St., Seattle*
*3515 N.E. Sandy Blvd., Portland, Ore.*

## CANADA

Elizabeth Leese Studio
*Classical Ballet and Modern Dance*
*326 Victoria Ave., Westmount, Montreal*

## PORT-AU-PRINCE, HAITI

Haitian Institute of Folklore & Classic Dance
*Lavinia Williams, founder-teacher*
*Voodoo, Ballet, Tap, Ballroom, Teacher's Trng & "Haitian" Dance Magazine, Box 1221*

(Continued from Page 127)

pan" package, a tremendous success at the ew Frontier and probably to run a year . . . he Silver Slipper "Girl-O-Rama Revue of 1960" alutes Hawaii and stars **Nikki Joye** and **Andre & enee** with **Slipperette** prod. no's by Barry Ash-on . . . Ballroom dancing is back in Vegas and an be found nightly in the Conga Room of the ahara from 2:30-6 A.M. . . **Lee Irwin** staged he dance no's in the Dorothy Shay act cur-ently at the Tropicana, also featuring **Darvas Julia.** ROY CLARK

**OUTHERN CALIFORNIA NOTES**

**Carol Scothorn's** "Dance Tribute to **Doris Hum-hrey**" proved inspired. Dance clips of Miss lumphrey punctuated Miss Scothorn's commen-ary and illustrative exercises by UCLA dancers. tudy with Miss Humphrey was reflected in "Elegy," Miss Scothorn's work for 5 girls. **Janice ohnson,** whose appearance and movement style re reminiscent of **Janet Collins,** made a notable ontribution to its success. **Meri Miller, June sukida, Alfred Huang & Jerry Jackson** were strong n other works. **Dave Cadiente,** UCLA's 1st male ance major, made his debut. Miss Humphrey's "Shakers" (in which Miss Scothorn danced Eldress t Conn. Coll) was a fine finale . . . **Lola Montes'** riumphal return to LA exceeded expectations. Real oncert lighting (by USC's Wm. C. White), accom-animent by LA's best Flamenco guitarist, Benito alacios, costumes whose freshness denied 65 our perfs, an augmented co. & Lola Montes at er happiest set the audience cheering. In 6 rs Miss Montes has toured every state of the 0 except Alaska — and has almost reached here via perfs in British Columbia . . . **Angiola artorio's** 2nd annual concert at Orange Coast oll. repeated excerpts from her "Cycle of Day & Night" and from "St. Francis." New works were "Dance with Objects" & "The Vintner's Daughter." he last, with a pas de trois for **Joey Harris, arry Edson & Don Hewitt** as "Knights from ungary" proved most engaging. The Miklos Rozsa core was given its premiere perf. in the US long with the premiere of Miss Sartorio's chor-ography. "Divertimento," a pas de trois by Mr. arris for Messrs. Edson, Hewitt & **Olivia John-on** to excerpts from Prokofiev's Classical Sym-hony, was inventive, integrated and the best anced work of the evening.

**Joey Harris** choerographed 13 wks. of summer musicals for the Sacramento Music Circus, with **Don Hewitt** as lead dancer. Rehearsals and 7 perfs a week made it a grueling season . . . Olivia Johnson spent a 4-month season on the St. John Terrell tent circuit in Pa. . . Barry dson taught ballet for Angiola Sartorio at her **nt'l Summer Dance School** at Corona del Mar . . . **lal de Becker** is teaching at **Nico Charisse's** studio, Hollywood. Wife **Linda de Valero,** about o become a mother, is still demonstrating for him in jazz classes . . . **Henry Kersh** is on leave of absence from **LA City Ballet** for the Lido show at Las Vegas . . . **Benjamin Zemach,** who met the **Inbal** dancers while teaching in Israel, gave a reception for them that filled the ball-room of LA's Univ. of Judaism. The **Gandy ancers** & Mr. Zemach's group performed. Inbal ancers **Abshalom Sela & Mayer Nechia** respond-ed in kind by doing the "Yemenite Wedding."

Frank Eng is in process of recording all the **Lester Horton** choreography. To this end, Hor-ton protege **James Truitte** will spend 1960 in NYC studying Labanotation. Work will be done on a John Hay Whitney grant . . . **Al Ruiz** who danced in **Agnes de Mille's** "Brigadoon" on Broadway has created his own choreography for the Long Beach Civic Light Opera perfs. Dance honors went to **Lonnie Rhodes & Bonnie Baker.** In the "Sword Dance," Mr. Rhodes looked as if he had been a child Scottish champion, but his 1st acquaintance with the work was made in re-hearsals. Miss Baker brought dramatic convic-tion to the "Funeral Dance." JOHN DOUGHERTY

**WASHINGTON AREA NEWS**

**Merce Cunningham** led HS & college students & teachers in the 3rd annual Dance Symposium, sponsored by the **Modern Dance Council** and Maryland, George Washington & Howard U's, Nov. 21. Dance technique & experimental composition were explored . . . Nov. perfs. included **Frans Reynders,** Netherlands pantomime artist, at Gal-laudet Coll.; **Geoffrey Holder** at Lisner Aud.; **Bayanihan Philippine Dance Co.** Nov. 14-15 . . . **Kathryn Mullowny** sponsored 2 Nov. 28 master lessons by **Anatole Oboukhoff** of NYC's **School of American Ballet** at the **Dmitrieff Studios.** The **Children's Dance Theatre,** dir. **Erika Thimey,** com-pleted a 3rd season with a very successful fall tour, offering 2 Kipling "Just So Stories" & Grimm's "Rumplestiltskin." Dancers included: **Trudy Becker, Raymond George, Sandy McLain, George Moszer, Natalie Mulitz & Ellen Walter,** the only Wash. touring dance co. for children. Miss Thimey's **Chamber Dance Group** will give "A Fear, Not of One, But of Many," based on the choruses of the Women of Canterbury in T. S. Eliot's "Murder in the Cathedral," for the A.E.T.A. convention to be held at the Statler Dec. 28. Appearing with her will be **Rose Levy, Ellen Walter, Yvonne Parker & Verlyn Flieger . . . Pola Nirenska & Co. (Rona Sande, Dorothy Mad-den, Marcia Lerner, Beth Ozgood, Lois Limber & Nichole Pearson)** perform Dec. 5 at Roosevelt Aud., offering new works . . . George Washington U.'s Dance Prod. Groups, dir. **Elizabeth Burtner,** will give a combined dance concert & showing of **Graham's** "Appalachian Spring" & "A Dancer's World" at the Lisner Aud. Dec. 10 . . . The **Inbal Dance Theatre of Israel** makes a 3-night stand Dec. 29-31. VIRGINIA FREEMAN WEIL

**DALLAS NEWS**

**Emily Frankel** has been dancer-in-residence at the new Frank Lloyd Wright Theatre Center, dir. Dr. Paul Baker. While there she gave a lec-ture series at Texas Woman's U. in Denton. She also performed for the resident co. at the Cen-ter. She returned to NYC Oct. 26 for a tour with her co. & for asst. choreography duties for the Bell Telephone Hour TV show . . . **Charles Weid-man** taught movement classes at the Dallas The-atre Center & the Waco Drama Dept. and also gave master classes at SMU & **Toni Beck's** studio between Oct. 19-31 . . . **Buster Cooper** choreo-graphed the Cole Porter "Leave It To Me" for the Margo Jones Theatre where it played a 3-wk run beginning Oct. 20. TONI BECK

**LONDON DATELINES**

Oct. 19 the **Royal Ballet** opened its winter season at Covent Garden and also premiered **John Cranko's** "Antigone." Immediate controversy was incited. Although the ballet was warmly re-ceived by the 1st night audience, critical opinion was unevenly split but mostly against it. The London Times headlined it the next morning as "A Really Great Ballet," but most of the other notices were far less favorable. **Svetlana Beries-sova,** as Antigone, received fairly unanimous praise, though. For myself I feel it is one of those works which will be more highly appreciated in the US than in Britain. Instead of concentrating his forces on the classic tragedy of Antigone, Cranko has attempted a wide scale dance chronicle of the whole Theban legend with Antigone's warring brothers & her Uncle Creon all engaged in war power politics ending in her death and Creon's empty victory. I see it as a parable of war and futility rather than specifically a Greek tragedy.

Cranko's style has here something of the gran-diose architectonics favored by Massine in his symphonic period, while his choreographic idiom shows a certain flavor of modern dance. The work has plenty of flaws, yet it remains a serious attempt to create a modern theatre-piece and, within its own terms, it is exciting and valid. Cranko is helped by the music of Greek com-poser Mikis Theodorakis which possesses power-ful rhythmic pulse despite a certain undue eclecticism. Scenery & costumes by Mexican artist Rufino Tamayo made less of an impres-sion. Beriosova proved excellent in a muted lyrical interpretation of Antigone with emotional accent on pathos rather than cathartic tragedy. Virile, well-stressed dancing came from **David Blair & Gary Burne** as the fratricidal brothers. **Michael Somes** made a handsome hypocrite out of Creon, and **Donald McLeary** as Antigone's lover Haemon danced with distinction. (McLeary has, incidentally, been appointed a principal dancer this season, and at 22 is the youngest male dancer to have reached this rank.)

It was an entirely unscheduled perf., how-ever, which hit the headlines when **Antoinette Sibley,** at 12 hours' notice, took over the role of Odette Odile for sick-listed **Nadia Nerina** for an Oct. 24 TV show. The fact that she was danc-ing the part for the first time at Covent Garden seemed to tickle the public fancy, and the ballet got its most national coverage since Dame Margot was last in Panama! Despite all the bal-let-hoo, the unconcerned Miss Sibley, beautifully partnered by Somes, went on to give a dream of a debut. It was a perf. obviously still im-mature yet fulfilling all the Royal Ballet's high hopes for her future promise. One tangible result of all the publicity was an immediate invitation to appear on Britain's top TV spectacular.

It is almost sure that, despite all contrary statements, **Margot Fonteyn** will lead the Royal Ballet on a return to the US next fall. A month's season at the Metropolitan, possibly opening with an entirely new prod. of "The Sleeping Beauty," is to be followed by a 5-mos. na-tionwide tour . . . Next new prod. at Covent Garden is to be a 2-act version by **Frederick Ashton** of "La Fiiie Mal Gardee,"-Jan. 28.

The **Georgian State Dance Ensemble** opened

a brief season at Royal Albert Hall Nov. 9. One of the most exciting East European troupes ever to visit London, they have been rapturously received in all quarters. All handsomely moustached, the male dancers received high praise, and the legendary Georgian tradition of male pointe work was a delight to see. Far more stylishly costumed than any other visiting folk co., prod. proved as notable for its grace and elegance as for its more obviously appealing qualities of vigor & abandon. Co. also gave 2 London TV perfs. London's next dance guest of the winter season was **Roland Petit's Ballets de Paris** which opened Nov. 18, offering the full-length "Cyrano de Bergerac." Leading roles were danced by **Colette Marchand** & Petit.

CLIVES BARNES

**NEWS FROM FRANCE**

Future plans for the **Paris Opera Ballet** include a complete "Swan Lake," staged by **Vladimir Bourmeister**, dir of the **Stanislavsky & Nemirovitch-Dantchenko co.** of Russia. Also in the offing is Gershwin's "Concerto in F" with **Gene Kelly** as choreographer. The Opera's fall season began in Oct. with **Yvette Chauvire's** celebrated interpretation of "Giselle."

**Attilio Labis** made an impressive debut in **Harald Lander's** "Etudes" . . . The Opera's coming season promises a revival of Lander's "Quartsiuni," originally done in 1942 for the **Royal Danish Ballet**; "Conte Cruel," by George Skibine; & **Tatiana Gsovsky's** "La Dame aux Camelias." . . . Spanish dancer **Mariemma** made a well received return to Paris in Nov. Also impressive was her partner **Antonio Gades**, formerly of the **Pilar Lopez Co.**

After a 2nd series of "Cyrano de Bergerac" perfs. (with **Tessa Beaumont** in the role of Roxanne, vacated by **Zizi Jeanmaire**) **Roland Petit** is rehearsing his co. for a London engagement . . . Other fall events in Paris include the return of **Katherine Dunham** & co.; **Jacques Lecoq** & co. in a mime prod., "A Travel Notebook Through the World of Mime;" the 9th annual Dance Photo Album of **Serge Lido** whose publication was as usual celebrated with a fine party at the **Gilberte Cournand** bookshop & gallery.

The world of modern dance in Paris began its fall season with a perf. commemorating the inauguration of the new Chambery Theatre. Co. also performed near Lyon in **Deryk Mendel's** "Epithalame" & "Dans la Rue," choreographed by **Francois Dominique & Jerome Andrews.** The latter 3 also used **Jacqueline Robinson & Paul d'Arnot** in their "Academy of Dance." d'Arnot is about to set out on a tour with an ensemble called **"Les Incas,"** sponsored by the Jeunesses Musicales de France.

MARIE-FRANCOISE CHRISTOUT

**NEWS FROM DENMARK**

Greatest event of the season happened Sept. 22 when **Jerome Robbins' Ballets USA** opened a sensational 4-day engagement in Copenhagen. A unanimous press & enthusiastic capacity houses were quick in acknowledging the merits of this young & unpretentious co. The perfect teamwork, brilliant soloists and, above all, the genius of Robbins certainly made this regrettably short visit to Denmark the most memorable within recent times. The exciting program included the shocking "Moves," "N.Y. Export, Op. Jazz," and the delightfully humorous "The Concert" . . . It was inevitable, if a little unjust, that the visit of the **London Festival Ballet** 4 weeks later was rather an anti-climax after the spectacular Robbins' success. The excellent co., headed by **Toni Lander, John Gilpin & Andre Prokovsky,** opened a 2-wk season Oct. 21, an event anticipated by those who had happy memories of the co's last visit to Copenhagen nearly 3 yrs. ago. Co. generally lived up to expectations, offering repertoire including old acquaintances like **Dolin's** "Pas de Quatre," the Grand Pas de Deux from "Don Quixote" & **Charnley's** "Symphony for Fun." New to the Danish public were **Jack Carter's** "Witch Boy" & Noel Coward's "London Morning." Needless to add, **Harald Lander's** wonderful "Etudes," with Miss Lander, Gilpin & Prokovsky in the leads, brought down the house.

It is still up to **Erik Bruhn** to prove that he is the one to infuse new blood into Danish choreographic art. His long awaited "Festa," premiered Oct. 1, certainly gave no indication thereof. It turned out to be a pleasant & harmless but largely indifferent divertissement visibly inspired by contemporaries like Cullberg & Robbins. Cast included **Solvejg Ostergard,** who acquitted herself handsomely, **Kirsten Ralov & Fredbjorn Bjornsson,** who, unfortunately, lacked the brilliance essential to such a ballet . . . Owing to his many commitments elsewhere, Lander has reluctantly canceled his much publicized guest period with the **Royal Danish Ballet** this fall. The mgt. has instead engaged the prominent British choreographer **Alfred Rodrigues,** who will stage his own "Blood Wedding" after Lorca's drama. Premiere is set for Jan '60 . . . **Leonide Massine** came to Copenhagen in early Oct. for a short visit to engage several Royal dancers for the Nervi Festival in Italy next summer. He is particularly interested in **Kirsten Simone, Kirsten Petersen, Ruth Andersen, Henning Kronstam, Flemming Flindt, Niels Kehlet** & Bruhn . . . On Nov. 8 **Birgit Cullberg** added another ballet to the Royal Danish Ballet's Cullberg repertory. "Haneben" (Rooster Courting) was a delightful 10-minute trifle, a pas de trois imaginatively danced by **Inge Sand,** Niels Kehlet & especially Fredbjorn Bjornsson as the old rooster who must give way to youth. Miss Cullberg conferred with **Lucia Chase** Oct. 7, and it was decided that the **American Ballet Theatre** will premiere her new work, "The Lady from the Sea," at the Metropolitan Opera House, NYC, in April. **Violette Verdy** may dance the title role with Bruhn as the sailor. These dancers will also be seen again in "Miss Julie."

SVEN SORGENFREY

**NEWS FROM ITALY**

TURIN: **Susanna Egri** & her group have been performing at the Teatro Alfieri, Turin, and in other No. Italian towns. Dancers include **Victor Ferrari** from Buenos Aires, **Marta Egri, Margherita Pecol, Lore Furno, Adria Pacces, Sabino Riva, Carlo Settembre & Luisa Pratis.** Repertoire includes "Apollon Musagete" & "Jazz-Caprice" with music by Stan Kenton & Egri choreography.

BERGAMO: This wealthy town is sponsoring an Int'l Documentary Film Festival which is becoming exceedingly important in the film world, also a festival of new operas & ballets. There is a new ballet called "Birth of Spring," choreographed by **Ria Teresa Legnani** to music of Rubino Profeta. Principal dancers are **Olga Amati & Attilio Veneri.** Music is very danceable and the choreography follows well known patterns. Miss Amati, a lyrical dancer, was brilliant . . . Choreographer **Luciana Novaro** has done an excellent job with dance & mime in Purcell's "Dido and Aeneas," first presented at Como & Milan.

In a tour of No. Germany I find that **Herbert Freund,** teacher of **Mata & Hari** and **Ursula Flemming** (who teaches in Oregon), has been appointed ballet master & choreographer at the Bremen Opera House. The co. of 20 dancers, in addition to performing in operas, have a ballet eve. twice a month.

LUIGI GARIO

**REPORT FROM MEXICO**

Having returned from successful perfs. in El Salvador, **Ana Cardus & Jorge Cano** joined **Laura Urdapilleta** for 4 mos. of guest appearances at the Houston, Texas, Art Foundation (dir. **Tatiana Semenova . . . Xenia Zarina** gave the 1st of a series of concerts, impressing the audiences anew with her complete dedication to her art. Her costumes were magnificent. Guest artists included diplomat **Shankar Shirali,** (an excellent tabla player) & **Jushin Hanayagi** whose young impetuousness was much more congenial with the popular dances than the classical excerpts, though these too were impeccably executed . . . The National Aud. has had perfs. by the **Nuevo Teatro de Danza; Ballet de Bellas Artes** which had an excellent perf. by **Columbia Moya** in **Farnesio de Bernal's** "Gallos". Coming up is a huge "Estampas de la Revolution," with the student body of the **Mexican Dance Academy** participating . . . **Marcel Marceau** is having a Bellas Artes season, and one questions the wisdom of such an intimate art in those vast reaches.

JOHN FEALY

**NEWS FROM LATIN AMERICA**

CUBA: The **Ballet des Etoiles de Paris, 1959** has opened in Havana. Expected are: **Nat'l Ballet of Finland, Roberto Iglesias & his Ballet Espanol** and a Norwegian co.

HERMAN WILHELM

ARGENTINA: "Pavana Real," by **Antonio Truyol,** to music of Joaquin Rodrigo was premiered at the Colon Theatre. An Argentine choreographer of talent was revealed . . . The **Chilean Nat'l Ballet** danced nearly 2 weeks at the Colon to full houses and excellent reviews which stressed the discipline & teamwork of the co. . . . **Alicia Alonso** & her **Ballet de Cuba** next visited the Colon. According to the critics Miss Alonso & **Igor Youskevitch** were at their best, but the corps was still immature.

CHILE: **Micaela Flores Amaya,** better known as **"La Chunga,"** arrived a virtual unknown and left an immediate hit. The little gypsy & her partner **Mario Maya** fully earned their success . . . Ballet de Cuba arrived, and **Fernando Alonso** revealed to a press conference plans for a Ballet Festival to occur next March in Havana. Co's to participate will be from Brazil, Venezuela, Argentina & Chile.

HANS EHRMANN-EWART

HOPE YOUR HOLIDAY SEASON will BE TUTU divine!

THE SELVAS*

*and the entire staff of

Selva & Sons, 1607 Broadway, New York 19, N. Y.

"To listen to my Dance teacher, the only name in Tights is *Leo's* Danseform!"

POPULAR FOR STREETWEAR, TOO

"Teacher's certainly on the ball because ballerinas say the same thing: Leo's DANSEFORM is the *true dance Tight*, made to dancers' specifications. Leo's didn't miss a trick—they're Helanca stretch nylon, full fashioned, in 10 delightful colors. I wish, *I wish* Santa sends me several pairs!"

*Puzzled for Christmas.* Watch the mail *for Leo's "Gift Suggestions" booklet.*

*Leo's*®
ADVANCE THEATRICAL CO.
32 West Randolph St. Chicago 1, Ill.

KNOWN THE WORLD OVER BY THOSE WHO LIVE, STUDY AND TEACH THE DANCE

**everything in Records, too!*

Choreo ★ Dance Records by Danny Hoctor ★ Kimbo ★ Russell ★ Statler ★ Stepping Tones ★ Vel